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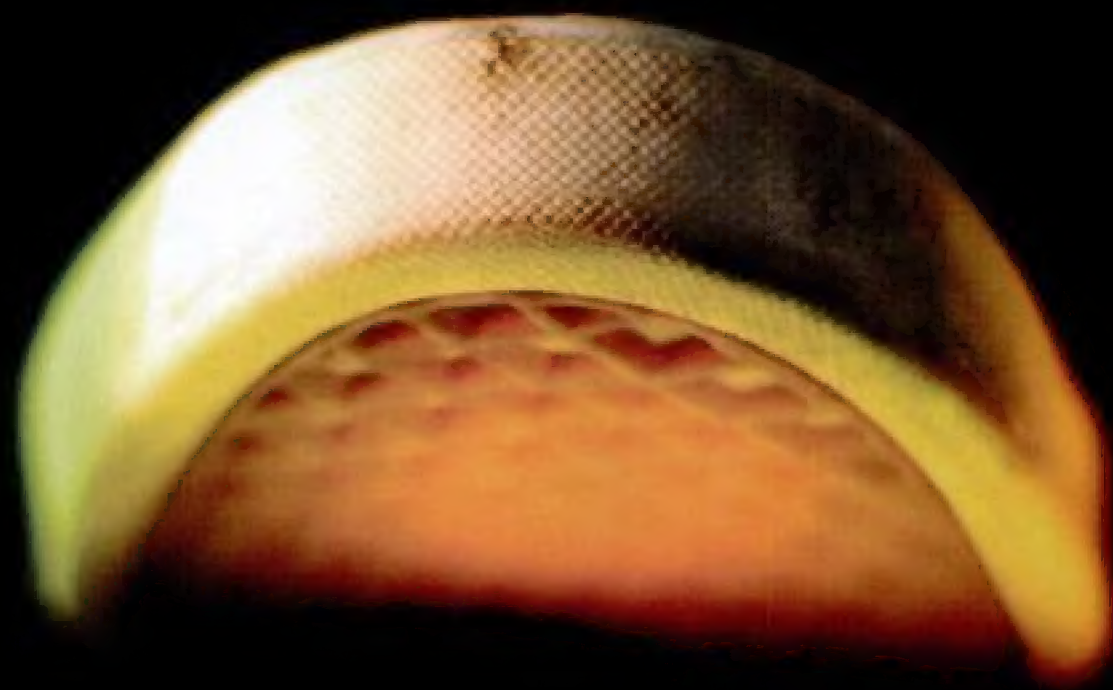


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GUITAR WORLD (ISSN 1045-6095) is published 13 times a year, monthly plus Holiday Issue following December Issue, by Future US, Inc., 4000 Shoreline Court, Suite 400, South San Francisco, CA 94080-9998. Periodicals Postage Paid at South San Francisco, CA and at additional mailing offices. Newsstand distribution is handled by Time Warner Retail. Basic subscription price for 12 issues + 12 CD Roms is \$34.95. Single copy price \$3.99 in U.S. and \$9.99 in Canada. POSTMASTER: Send address changes to Guitar World, P.O. Box 5641, Harlan, IA 51593-0441. Submission of manuscripts, illustrations and/or photographs must be accompanied by a stamped, self-addressed envelope. The publisher assumes no responsibility for unsolicited materials. Future US, Inc. also publishes Maximum PC, PC Gamer, MacLife, Official Xbox Magazine, Revolver, Nintendo Power, Future Snowboarding, Snowboard Trade News, Pregnancy and PlayStation: The Official Magazine. Entire contents copyright 2008, Future US, Inc. All rights reserved. Reproduction in whole or in part is prohibited. Printed in the United States. Ride-along Enclosure in the following edition(s): C1, C2, C3, C4, D1, D2. Standard Mail Enclosure: None.

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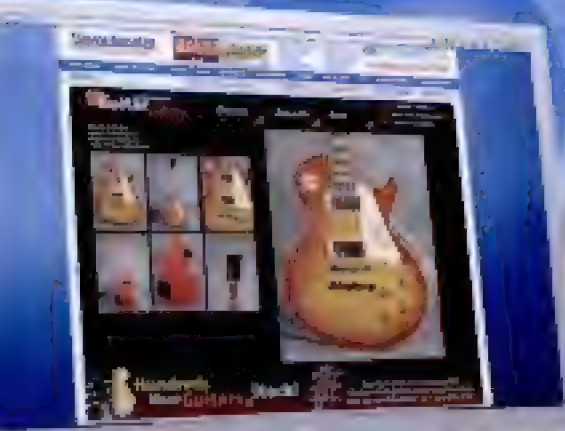
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—Jay Roberts (left), Roberts Music Institute

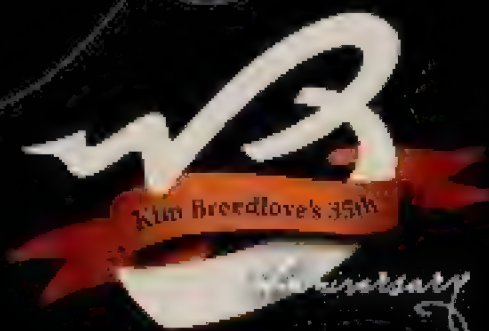
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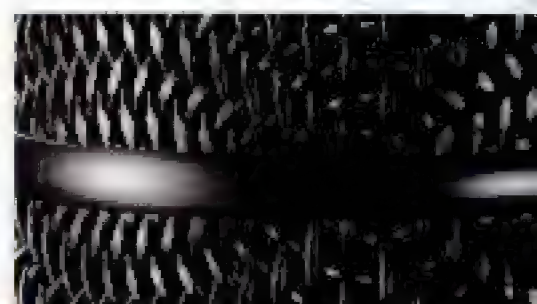
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Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).
ISSN 1045-4293

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versatility of the line as it sports a cornucopia of quality sounds that are equally essential at home in quiet practice situations, or the loud, feral roar of the live stage.

The Spider III 75 offers 12 amp models, seven effect models, and a POD-style output for direct recording. Among the amp's 400-plus presets, there are over 200 handcrafted patches created by a roster of amazing players, including twang legend Albert Lee, Slipknot's Mick Thomson, studio legend Tim Pierce, and Maroon 5's James Valentine among a slew of others, allowing you the ability to delve into the pro's sonic recipes. Not only that, you get over 150 "Top Song" presets, from classic tracks such as "Brown Sugar," "Cinnamon Girl," and "Hey Joe," to more modern tunes such as "Enter Sandman," "Bark at the Moon," and "Stinkfist."

Even for an amplifier absolutely packed with features, the Spider III 75 is a no-brainer to dial in. Whether you're using humbucking or single-coil pickups, the Clean amp models sparkle and chime with a resounding top-end slice, while the Twang models offer a more burnished, vintage flare, aping the classic amps of the '60s. The Blues models yield singing, midrange-rich lead tones and ultra-cool rhythm sounds by combining classic amp models into a formidable and original sounding blues machine with a compelling sonic twist. The Crunch, Metal, and Insane settings are equally impressive, delivering the goods from subtle grind to over-the-top heavy mayhem at potent, gig-able volumes.

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HEAVIER THAN HELL

I STILL REMEMBER the first time I heard the sound of Tony Iommi's guitar, back in the early Seventies. It was a beautiful summer day, and I was walking down my street past a friend's house. Out of his older brother's open bedroom window came the rude blast of an air-raid siren, followed by the detonation of the biggest guitar sound I'd ever heard. I froze. The music that followed was scary as hell, made more chilling by its contrast to the blue sky and perfectly manicured suburban lawns around me.

I was already playing guitar at the time and well aware of Eric Clapton and Jimi Hendrix, but this was a whole other kettle of fish. The sound was bigger, badder and way more menacing. Even though I was a little afraid of my friend's brother—he was several years older, wore purple bellbottoms, had

long hair and often looked (and probably was) stoned—I went up to the house and knocked on the door. I had to know what he was spinning.

"Oh, hey, man," he mumbled. "That song? It's 'War Pigs' by Black Sabbath."

Today, when even the dinkiest five-watt amp has a "heavy metal" switch, it's hard to explain just how radical the guitar sound on "War Pigs" was back in the early Seventies. Iommi's perfect combination of distortion and crunch became the ideal for thousands upon thousands of aspiring guitarists. And while few have ever duplicated the sound of his Gibson SG, Iommi's many imitators went on to form their own bands, giving birth to this thing we call metal.

Other guitarists may be faster or have more technique, but it could be argued that none are more influential than Mr. Iommi. Variations

on his dark, majestic power chords can be heard on countless metal albums, at wrestling matches, on video games, in action movies and even on the sappiest power ballads and fiercest punk rock anthems.

Trends in music come and go, but heavy metal springs eternal, and Tony Iommi is its Ground Zero. As he explains: "I suppose I was the first to come up with that style. The things I went through in the early days to try and convince everybody! It was always, You can't do this, you can't do that, that's not right. But I just took no notice. So heavy metal obviously didn't exist before that or I wouldn't have had those problems. Everybody says I was the first, and I suppose I think that, too."

We invite you read Chris Gill's interview with this great guitar pioneer. And when you're finished, go ahead and play a power chord in Tony's honor.

—BRAD TOLINSKI
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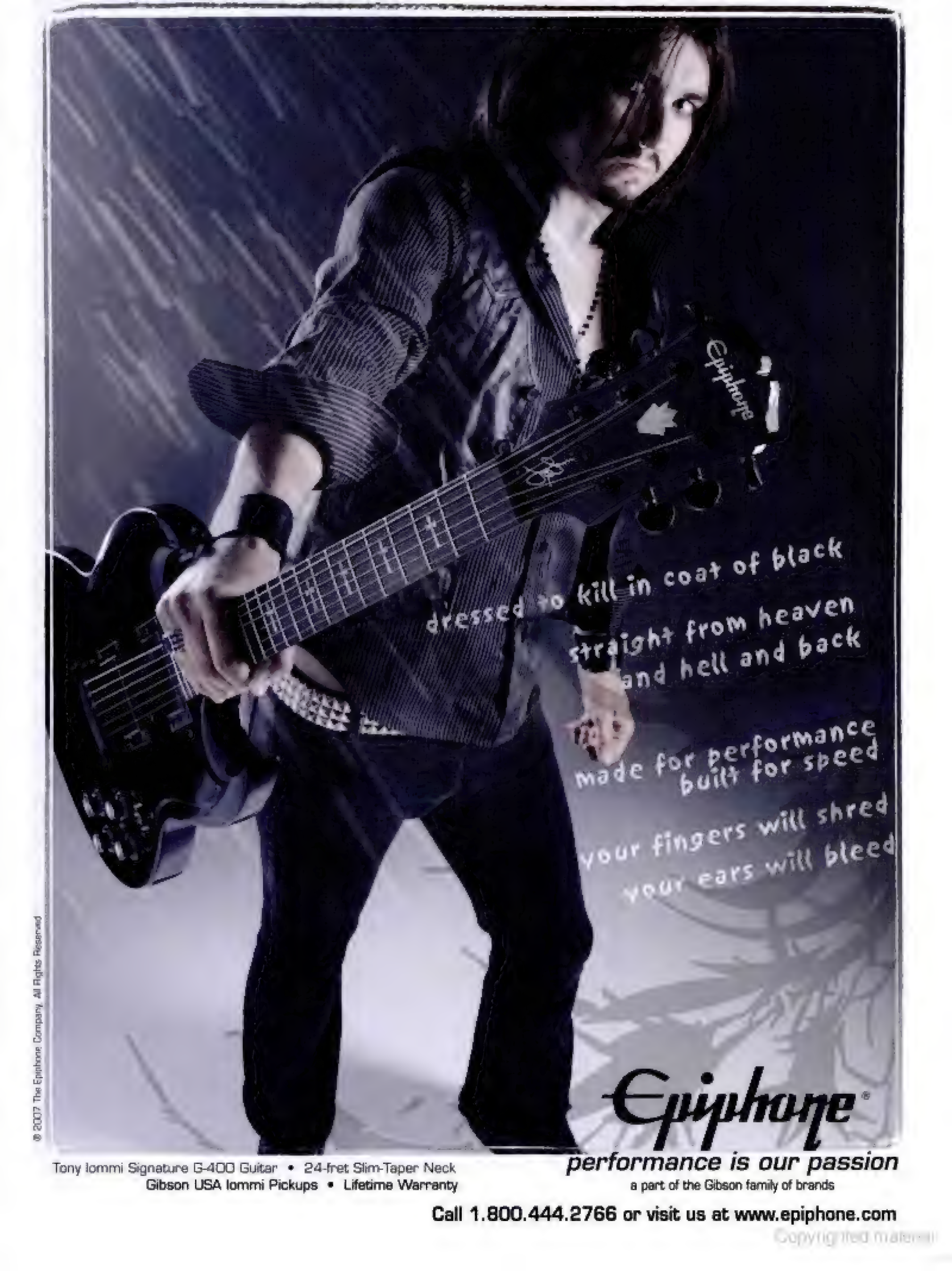
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A black and white photograph of Tony Iommi, the lead guitarist of Black Sabbath. He is wearing a dark, textured jacket and is captured in a dynamic pose, playing a dark-colored Epiphone guitar. The background is dark and moody, with some light streaks suggesting motion or stage lighting. The guitar has the Epiphone logo on the headstock and a white pickguard.

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SEND LETTERS TO: THE SOUNDING BOARD, GUITAR WORLD, 149 FIFTH AVENUE, 8TH FLOOR, NEW YORK, NY 10010, OR EMAIL US AT SOUNDINGBOARD@GUITARWORLD.COM.

RAY OF HOPE

I live in Mexico and recently paid for an international subscription to *Guitar World*. I thought I was wasting my money and that I would never receive an issue, but imagine my surprise when I received the October issue with Slipknot on the cover! It was like my favorite group welcoming me as a subscriber. The interview with Mick Thomson and Jim Root was great, though I was sad to read that Jim is not that comfortable with the new album, *All Hope Is Gone*. Hopefully the tour will make up for it, because we need the power of nine! Thanks from a new international fan.

—Antonio

CRY FOWL

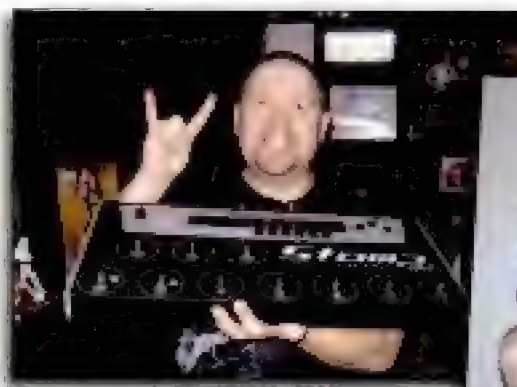
I have been a longtime *Guitar World* subscriber (every issue since January 1996), and have been quiet thus far. But I cannot believe Sammy Hagar's comment in the October issue that his new band with Joe Satriani and Michael Anthony "could rival Zeppelin." Led Zeppelin did not set out to be the greatest band—they just were. Chickenfoot's music could be okay, but I think the Red Rocker should just shut up, whether he is singing or speaking.

—Brent

AND THE WINNERS ARE...

I've been entering guitar magazine contests for 15 years and am so stoked that I finally won something! The StompIO USB controller is everything I had hoped it would be, and more. In fact, I was only a week away from buying one when I found out that I was the winner. Thank you, *Guitar World*, for such a great giveaway!

—Dave VanDeGrift



I recently won the Paul Reed Smith SE Singlecut guitar signed by Saving Abel on guitarworld.com! All I can say is, wow—unbelievable! Thank you, *Guitar World*!

—Mike Skotarczak



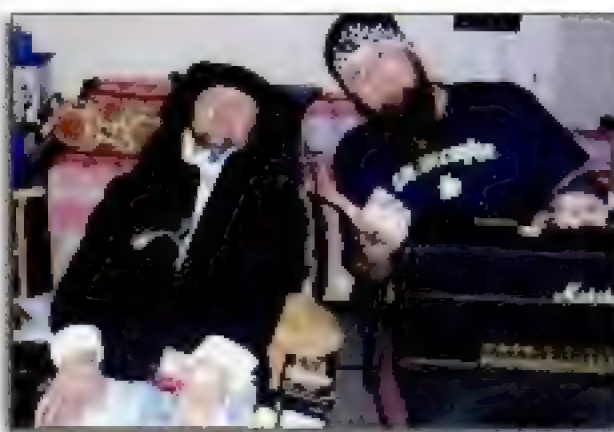
SHREDDED FEAT

For years now I have dreamed about making a documentary film about my boyhood idols entitled *Speedfreaks: The Rise and Fall of the Neoclassical Speedmetal Fusion Movement*. Imagine my surprise and delight in seeing the story on Mike Varney and Shrapnel Records in the November issue! How could the story of shred be told any better than by the man himself? If I ever realize my dream, I couldn't ask for better source material. And to Mike: thanks so much for spotlighting so much amazing talent over the years. You showed the world that it's cool to actually know how to play your instrument!

—Robin Matlib

STORY TIME

I've noticed that *Guitar World* covers Jason Becker from time to time,



and I think I speak for many when I say thank you for keeping his legacy alive. What he continues to accomplish despite his affliction is truly amazing. I bought his 1969 Marshall "Plexi" about a year and a half ago, so I figured I'd send you this photo of Jason and me. Actually, I think it's time *GW* did a new story on Jason. After all, he is still relevant.

—Kevin Kinkelaar

SOUTHERN COMFORT

I just wanted to say thanks for the great southern rock issue of *Guitar Legends* that came out recently. The interview with Zakk Wylde and Lynyrd Skynyrd was a riot, the 1971 interview with Duane Allman was a great peek into his mindset at the time, and the lesson on "Green Grass and High Tides" told me everything I needed to know to play the Outlaws' classic. As a longtime fan of southern rock, I couldn't have asked for a better issue.

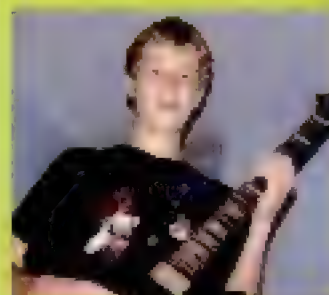
—Steve Poss



LED ZEPPELIN DID NOT SET OUT TO BE THE GREATEST BAND—THEY JUST WERE."

DEFENDERS OF THE FAITH

GUITARWORLD READERS IN THE SPOTLIGHT



NICK COURIER

AGE 14
HOMETOWN Charlevoix, MI
GUITARS Gibson Les Paul Jr., Dean EVO XM, Rogue acoustic, Squier Masters Series M-80
SONGS I'VE BEEN PLAYING Metallica's "Seek and Destroy," "Master of Puppets," "Ride the Lightning" and "Of Wolf and Man"
GEAR I MOST WANT Randall MTS Kirk Hammett Signature Series full stack and amp



ANDREW VAZQUEZ

AGE 19
HOMETOWN Guaynabo, Puerto Rico
GUITARS ESP LTD FX-400, modified Epiphone Les Paul, Yamaha Pacifica, handmade Spanish Esteve Acoustic
SONGS I'VE BEEN PLAYING Pantera's "Walk," "Asturias" by Isaac Albeniz, and originals from my band Who Lies Within
GEAR I MOST WANT Home recording equipment and a wah pedal



MIROSLAV KODZOMAN

AGE 24
HOMETOWN Slavonski Brod, Croatia
GUITARS Ibanez 370DX Custom, ESP LTD Viper-50
SONG I'VE BEEN PLAYING Metallica's "Harvester of Sorrow"
GEAR I MOST WANT Carvin VL 212 Legacy

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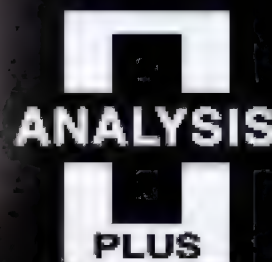
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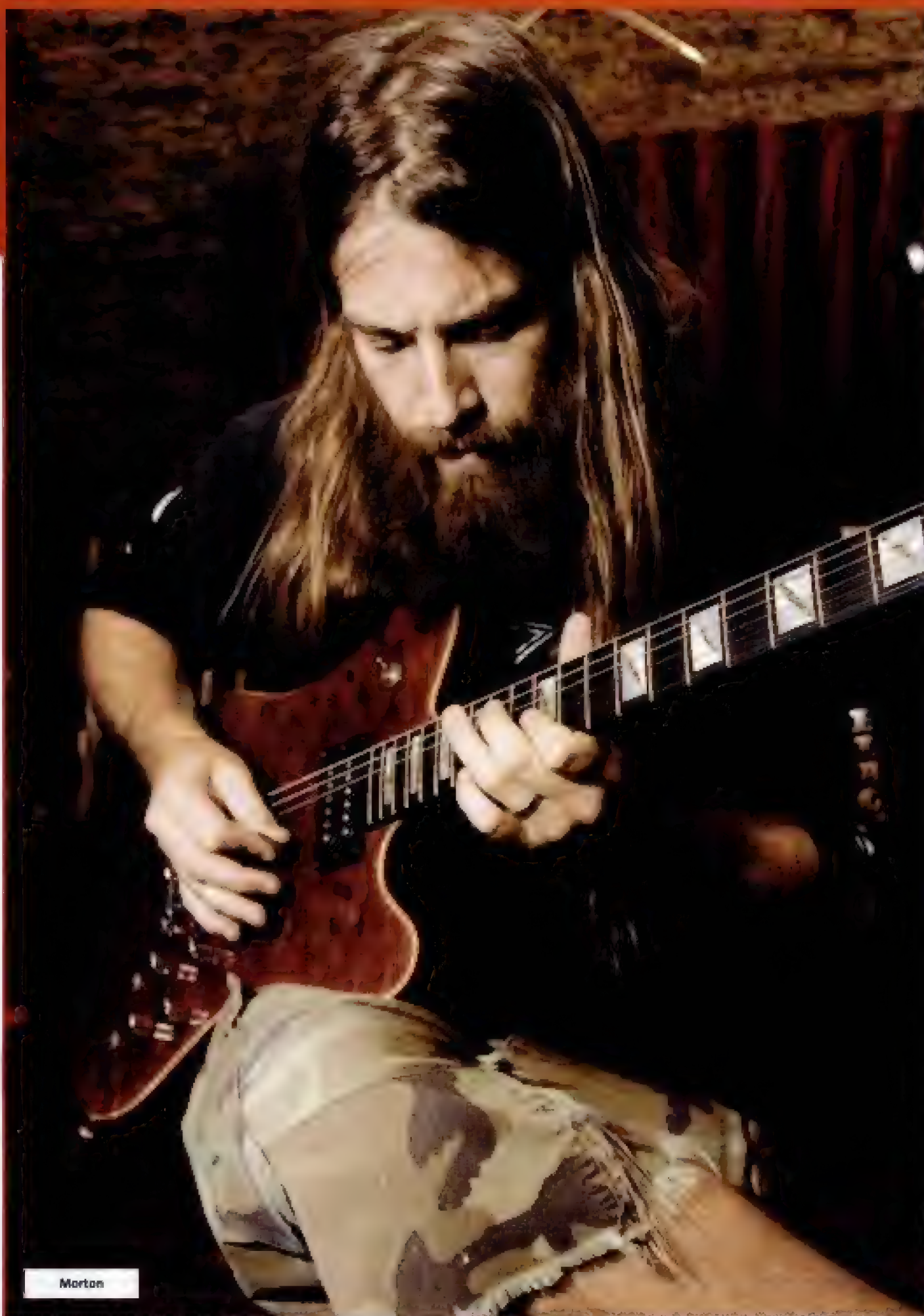
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TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 32 GUITARWORLD.COM 32 DEAR GUITAR HERO 42 SETLIST 44 & MUCH MORE!!!

LAMB OF GOD

YEAR OF THE THRASH [By RICHARD BIENSTOCK Photo by ACE McMANAGAN PHOTO]



Morton

IN THE FINAL months of 2008, the talk of the heavy metal world has been the return of Metallica. But from the looks of it, 2009 will belong to Lamb of God. The Richmond, Virginia-based neo-thrash masters are currently in the studio laying down tracks for their fifth studio album, scheduled for release on Epic in February. The follow-up to 2006's Grammy-nominated *Sacrament*, the as-yet-untitled album is hotly anticipated, and not only by the band's fans.

"We're champing at the bit to record the new stuff," says guitarist Mark Morton. "It's exciting to put the mics up in front of the cabinets, get some nice guitar tones and lay it all down. We can't wait."

Lamb of God—which also includes guitarist Willie Adler, singer Randy Blythe, bassist John Campbell and drummer Chris Adler—have been tracking the disc with producer Josh Wilbur (Limp Bizkit, Steve Earle) at various studios in New York City, Virginia Beach, New Hampshire and their hometown of Richmond. And while Morton says it's too early in the process to reveal album or song titles, he's more than happy to discuss the overall sound of the new material.

"Sonically, we go to a lot of interesting places on this record," he says. "But the word that keeps coming to my mind is 'thrash.' There are a lot of thrash-inspired riffs in these songs. And while that's always been a big part of our sound, so has the modern stuff. But this time there's a real big Bay Area thrash influence that's pretty undeniable to me, and that's cool, because that music was the catalyst for me ever wanting to play heavy metal guitar in the first place."

That said, it stands to reason that Morton is particularly excited for Lamb of God's upcoming tour with the biggest of the Bay Area thrashers. After finishing up in the studio, the band will spend the month of December supporting Metallica on a portion of their U.S. jaunt.

"We've performed shows with nearly every band that influenced us," Morton says. "Metallica is one of the few we haven't played with. This is some dream-come-true kinda shit." □

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GUITAR WORLD STAFF PICKS: FAVORITE SOLOS

Wonder what editor-in-chief Brad Tolinski ranks as his favorite guitar solo of all time? Would it blow your mind to learn that a Cry of Love song made it into tech



editor Paul Riario's favorite solos? For answers to these burning questions, pay a visit to guitarworld.com and see what members of the *Guitar World* staff pick as their favorite leads of all time. And feel free to share your number-one pick with the guitarworld.com community!

READER ART CONTEST

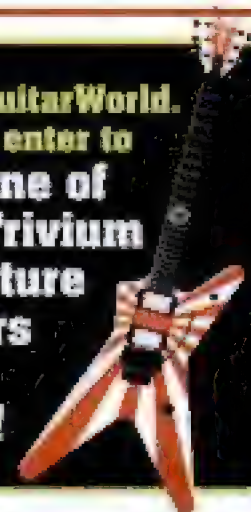
In 2004, we asked you to design your own guitar, and after receiving thousands of entries, the

"Splat-O-Caster" by Jimmy Stout was ultimately chosen as the winner. Now we're asking the guitar community to once again put pen (or pencil, paintbrush, charcoal, crayon... whatever you want) to paper for our first ever Reader Art Contest! This time we're looking



for drawings of any recognized guitar hero, such as Hendrix, Rhoads, Dimebag, Frehley, Hammett, Blackmore, Buckethead, Alexi Laiho...you get the idea. The winning entry will be featured in an upcoming issue of *Guitar World*, and all submissions will be included in a special guitarworld.com online gallery. Email your artwork to soundingboard@guitarworld.com, or mail it to us at *Guitar World* Reader Art Contest, 149 5th Ave, 9th Floor, New York, NY 10010. Good luck!

Go to GuitarWorld.com to enter to win one of two Trivium signature guitars from Dean!



ON NEWSSTANDS NOW!

GUITAR DVD

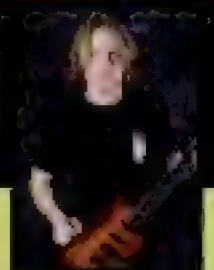
Guitar Heroes! The Very Best of Guitar World Video Lessons

The latest in our Guitar DVD series is *Guitar Heroes! The Very Best of Guitar World Video Lessons*. Throughout the 90-minute DVD, superstar players like Steve Vai, Yngwie Malmsteen, Zak Wylde, John Frusciante, Billy Gibbons, Slash and others teach you many techniques—including soloing, pinch harmonics, whammy tricks, playing in odd meters and more—that are guaranteed to improve your playing. DVD package is available on newsstands now and includes a full-sized book with tablature.



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"HERE'S A COOL LICK that I actually bet you can play because it's easier to perform than it sounds. It's played over a repeating Gm Bb Dm F chord progression, one chord per bar, and sounds like you're tapping, but you're not, which is part of its appeal. Notice how the notes in each measure outline the backing chord.

"The whole line is based around a movable shape in which the pinkie briefly barres across the top two strings and pulls off to the middle and index fingers on the B string. I'm mostly using double hammer-ons and pull-offs on the B string with the first two fingers and pinkie, and picking only when I have to. The shape shifts positions a couple of times, by way of legato finger slides near the ends of bars 2, 3 and 4, and contracts a little bit on the F chord in bar 4 to accommodate the smaller gap between the two lowest notes. Try to make the shifts/slides as seamless as possible. To attain an even volume note to note, be sure to hammer firmly, and when pulling off, pull the string slightly in toward the palm as the finger releases it.

"For the main part of the lick, which is everything up to beat two of bar 3, I use an upstroke for each picked note on the high E string and a downstroke for each picked B-string note. This keeps all the strokes 'inside' the two strings,

Freely (♩ = 136)

(w/diat.)

Gm

Bb

Dm

F

Gm

Tablature for the lick, showing fret numbers and string numbers (1-6) for the high E and B strings. The lick is played over a repeating Gm Bb Dm F chord progression.

which you'll find is much easier and more efficient than 'outside' picking, which would be the opposite.

"I end the phrase with a high, one-and-one-half-step bend on the high E string followed by a bluesy G minor lick capped

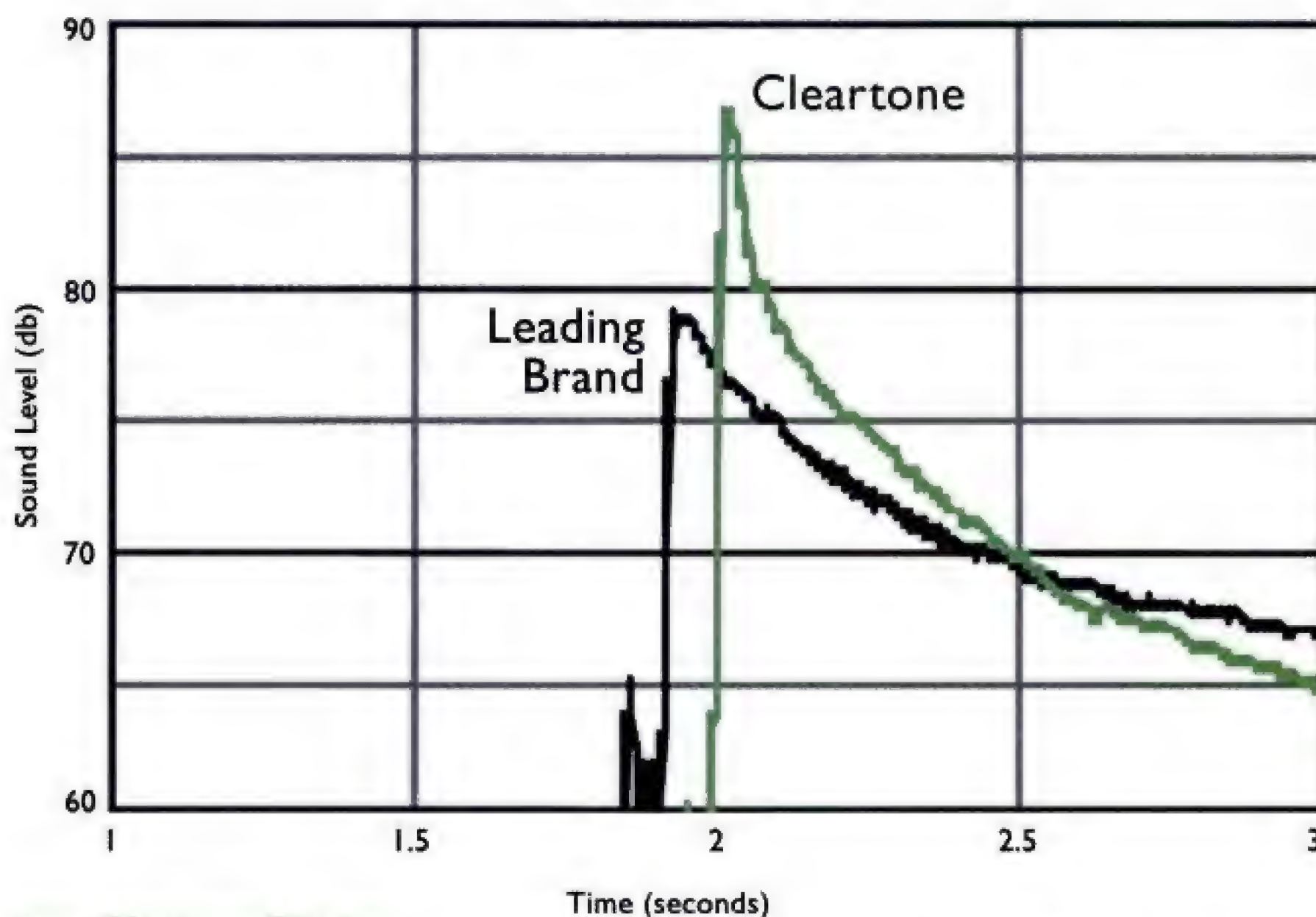
off with some hearty finger vibrato. When performing this kind of 'over-bend,' I'll use my ring finger to push the string, aided by the middle finger, and sometimes the index finger too, and often like to catch the B and G strings under the tip

of the ring finger so that they 'go along for the ride' to create a screaming, dissonant howl. This is a technique pioneered by Albert King and popularized by Stevie Ray Vaughan, Larry Carlton and Steve Lukather."

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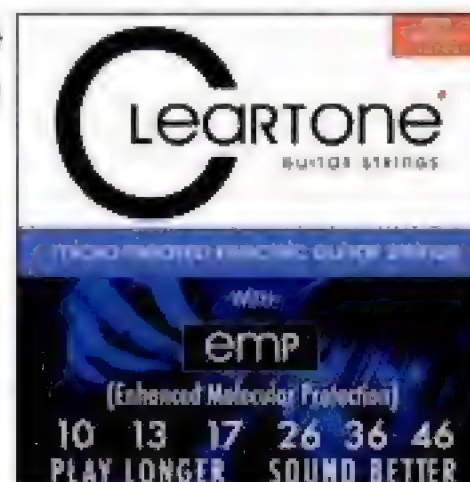
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GOING FOR THE GOLD

SLASH, GUITAR WORLD AND GUITAR CENTER SPARKLE AT SESSIONS.

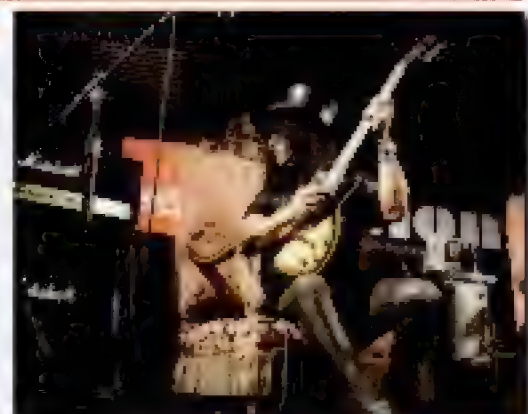


I T WAS LIKE A THREE-RING circus at the Guitar Center in Northridge, California, on September 3, so it was appropriate that the guest of honor wore a ringmaster's top hat. Slash, the guitar legend behind Guns N' Roses and Velvet Revolver, was the center of attention as he took part in the latest installment of *Guitar Center Sessions: An Evening of Dialogue and Insight*.

Nearly 2,000 enthusiastic rock fans turned up at the store to cheer him on,

and Slash did not disappoint, playing guitar and chatting for nearly 90 minutes with the event's guest host, *Guitar World* editor-in-chief Brad Tolinski. During the interview portion of the evening, Slash touched on all periods of his storied career and revealed he was working on a new solo album that will feature a different vocalist on each song. "But I can't tell you who is on it yet," he teased the crowd. "All the contracts haven't been signed yet."

Later, Slash played Velvet Revolver's "Slither" and busted out GN'R favorites like "Sweet Child O' Mine" and "Welcome to the Jungle." To the roaring approval of the crowd, he finished with some blistering blues licks that tested the limits of his Ernie Ball RPS-11 Slinky nickel-wound strings.



Another highlight came when the guitar legend unveiled his two new limited-edition signature guitars: the Slash Les Paul Goldtop and the Slash Epiphone Les Paul Goldtop. Both looked like a million bucks, in part because their Bullion Gold finish is the same one introduced on the original Les Paul in 1952.

After the sessions, Slash signed guitars and hundreds of copies of the book *Reckless Road: Guns N' Roses and the Making of Appetite for Destruction* (Real Deal Media), written by his life-long friend Marc Canter. "It's the definitive visual history of the band's early days in Hollywood," Slash said. "Marc was like the sixth guy in the band. He saw everything." □

Go to gc.guitarcenter.com/sessions/slash/index.cfm for video of the event.

INQUIRER [By RANDY HARWARD] NIKKI SIXX

What inspired you to first pick up a guitar or bass?
I craved the music. I wanted to learn what I was listening to. And I think it was really when I got to the bass that everything locked in for me. I just always loved the bass.

What was your first guitar?
I stole my first guitar and then pawned it for a bass. It was a Gold Top Les Paul with P90s. God, that thing would be worth bucks now. And then I got a Rickenbacker.

What was the first song you learned?
I have no idea, but I pretty much started writing my own songs right away. I've never been good at learning other people's songs. It's just not in me.

Do you recall your first gig?
Some, like, party somewhere in Seattle... just total shit.

We were all listening to Sparks and the Stooges and that whole New York scene—the Ramones, Television... So we were just sat there! It all.

Ever had a nightmare gig or embarrassing onstage moment?
I can't really remember. There have been so many. Things happen: rigs go out, or people get lost, or you can't hear yourself. You just have a complete blackout in your brain. Especially when I'm playing Motley songs. I've been playing 'em for so long that I never practice 'em. I'll be up onstage playing "Kickstart My Heart" or something, and



all of a sudden, I'll be like, what key is it? I just black out. That's happened to other guys in the band, too. They're like, "I don't know what happened. I just forgot the song."

What is your favorite piece of gear?
I'm very happy with my Binson amps and cabinets and my Ampeg heads. I also like my Thunderbirds. But I think my favorite pieces of gear are my '59 F-Bass and my Fender Bassman.

Do you have any advice for young players?

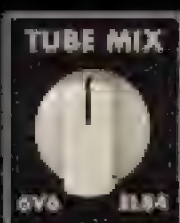
Practice. Take lessons, too. And don't follow me as an example. □

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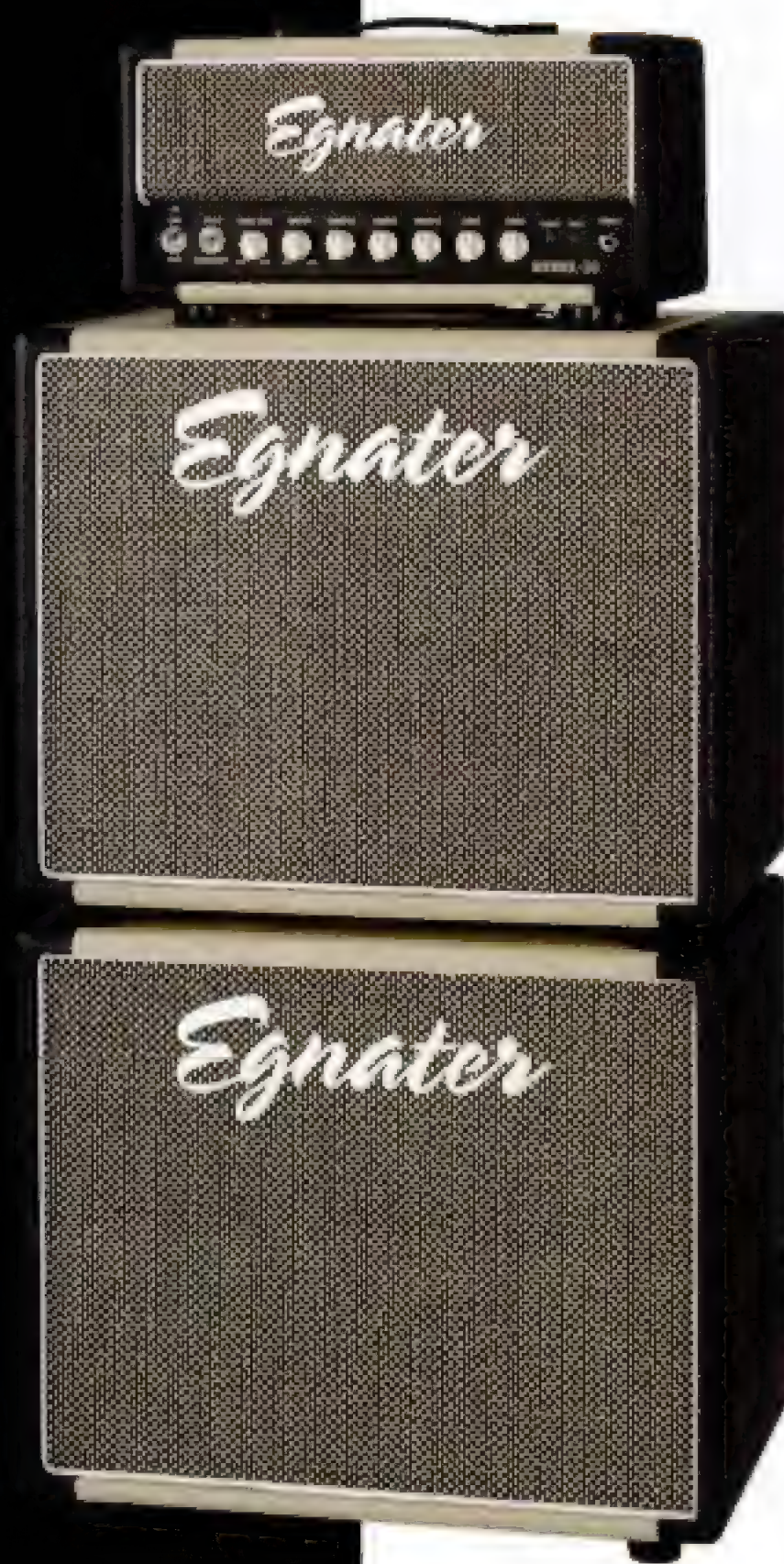
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TRAPT

FEEL THEIR PAIN [By KORY GROW Photo by TRAVIS SHINN]



Torres (left) and Brown

TRAPT SCORED BIG with angry-young-man anthems like "Headstrong," "Still Frame" and "Stand Up." So naturally their record label encouraged them to keep the rage flowing and cement their image as angst-ridden modern rockers. Unfortunately for Trapt, that approach obscured the more introspective work in their catalog.

That's all changed now that the band has signed to Eleven Seven Music, the indie label helmed by Mötley Crüe bassist Nikki Sixx. "Who's Going Home with You Tonight," the lead single from Trapt's new album, *Only Through the Pain*, is a plaintive rocker that wears its jealous heart on its sleeve.

"We've always had diverse stuff," vocalist-guitarist Chris Brown says. "But our label [Warner Bros.] saw us only in terms of our big hits. We write about a lot more than just anger and frustration."

The stylistic shift didn't sit well with one band member. Trapt's original guitarist, Simon Ormandy, played on the new album but quit soon after it was completed. "Simon wasn't as into the musical direction as the rest of the band was," Brown says.

His replacement, Robb Torres, came with an impressive résumé that included stints with rock bands, pop-punks and even R&B hitmaker Tamia. As such, the guitarist plays more traditionally, transposing Ormandy's seven-string riffs with unique tunings on his Les Paul. "I have a good knowledge of advanced theory," he says. "I think by learning that stuff, you're just training your ears to hear exotic sounds."

Though Brown is happy about Trapt's new album and label, the ever-enterprising songwriter is eager to work on new material with Torres. "It's gonna be a good next record," he says. "He's got great chord structures

“
We write about a lot more than just anger and frustration.”

that will add a whole lot more flavor and color to our music.” □

AXOLOGY

• **GUITARS** (BROWN) Gibson Les Paul, Taylor 614ce; (TORRES) Gibson Les Paul Standard, Epiphone SG, Fender Telecaster Deluxe, Gibson Les Paul Special, Gibson Hummingbird

• **AMPS** (BROWN) Mesa/Boogie Triple Rectifier, Marshall JCM 900; (TORRES) Mesa/Boogie Dual and Triple Rectifiers

• **EFFECTS** (BROWN) Boss DD-7 Digital Delay, Line 6 M13 Stompbox Modeler; (TORRES) Boss DD-7 Digital Delay, MXR Phase 90, Z.Vex Box of Rock, Red Witch Empress Chorus, Dunlop Cry Baby from Hell, Ernie Ball VP Junior active volume pedal

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ENSLAVED

SPINE CHILLING [By BRAD ANGLE]

See Enslaved's live
video and interview at
MetalKult.com!

Bjørnson

IF I CAN BE A BIT pompous, I think we're fulfilling a very important role for the metal genre," says Enslaved's founding guitarist Ivar Bjørnson. "You need bands like AC/DC, Motörhead and Darkthrone to keep things firmly rooted, so we can venture out and explore the boundaries."

That's something the Norwegian black metal quintet has been doing since the coldest days of the early Nineties scene. Led by Bjørnson and vocalist/bassist Grutle Kjellson, Enslaved have built a catalog that spans the range from violent Viking metal to progressive conceptual metal, as heard on 2004's *Isa* and 2006's *Ruin*. The latest addition to this extensive catalog is Enslaved's epic Nuclear Blast debut, *Vertebrae*, an album that finds the group comfortably blending its innovative spirit with the brutal inspirations of its past.

"We've found the perfect balance on this album," Bjørnson says. "Around 2000 when we were searching for a way to express our experimental visions, the whole past thing was a bit more of a burden. But now that we've found a steady and concrete personality, I can write songs that nod to the past and still feel inspired."

Bjørnson's fluid, David Gilmour-inspired lead lines and co-guitarist Ice Dale's technical, Vai-leaning style have never sounded better than they do on *Vertebrae*, a fact that Bjørnson partially credits to the addition of respected mixer Joe Barresi (Tool, Melvins). "Joe got us to do a classic recording style this time, with the guitars panned left and right."

Behind their dueling guitar work Enslaved build a rich atmosphere of lush keyboards, unconventional song structures and dramatic clean/dirty vocals. Thrashers like "New Dawn" tout the duo's commanding double-guitar assault, while expansive cuts like "Clouds," "Ground" and the album's title track highlight Bjørnson and Dale's many nuanced, snaking lines.

But perhaps nothing exemplifies the group's mix of brutal riffs and beautifully layered synth tones better than Enslaved's live show. "We'll have psychedelic movies projecting behind us while Ice Dale is out front with no shirt and his foot on the monitor," Bjørnson says. "Visually speaking, that's a good description of Enslaved's sound. We feel as much at home in rock-and-roll clichés as we do in the artistic ones. It's kinda like a guy in a heret...and a bullet belt." □

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BLACK STONE CHERRY

SIMPLE MEN [By BRIAN STILLMAN Photo by CHRIS CASELLA]

THE MEMBERS of Black Stone Cherry are unlikely rock stars: They don't drink, do drugs or fraternize with women of questionable morals. Most of them come from Edmon-ton, Kentucky, a "dry" town of about 1,500 souls, where until not too long ago the only people with long hair were the guys who bootlegged alcohol, according to singer and guitarist Chris Robertson.

"We got some weird looks," he says. "People were like, 'They grow their hair and play loud music!'"

In that respect, the group's story sounds much like that of Lynyrd Skynyrd, the southern rock forebears whose music and hairstyles seem to live on in Black Stone Cherry. And like Skynyrd, the band came of age in a place outside the mainstream and has gone on to win acclaim from the industry. No less than Jimmy Page gave the group his blessing. "He told me personally, 'I like what you're doing with that southern rock thing,'" Robertson says. "I could die happy tomorrow."

On their latest release, *Folklore and Superstition*, Black Stone Cherry deliver more of the same swag-gering guitar riffs and good-ol-boy licks that defined their 2006 self-titled debut, especially on songs like "Blind Man" and "Devil's Queen." But they're not just channeling their Seventies predecessors: on "The Key," the band employs traditional instruments like the banjo and even a homemade wash-tub basses to dig down to their deepest roots. "We wanted to make it like a back-forest jam," Robertson says. "I'd never played the banjo before in my life, but I capoed it and played it like a guitar. I'll never remember what I played, but it's all there on record."

"It was one more way to connect with our history, our legacy," adds

coguitarist Ben Wells.

That's something the band takes seriously, and with good reason: drummer John Fred Young is the son of Fred Young, a founding member of the legendary rock group Kentucky Headhunters, and Black Stone Cherry now practice in that band's former house.

"It's an old farmhouse in the middle of nowhere," Wells says. "For decades, they'd been covering the walls with posters and album covers, and today it's like a museum. We came up surrounded by all these legends just staring at us from the walls. I can't tell you how inspiring that was." □



INTRODUCING



TK WEBB AND THE VISIONS

ALBUM *Ancestor* (Kemado)

THE SOUND

Jammy, acoustic-based hipster rock

HISTORY

After spending his formative years in local Kansas City punk bands, guitarist TK Webb moved to Brooklyn and adopted a more artful persona that led him into acoustic blues and psychedelic, jam-heavy territory. In 2004, Webb was acclaim for his guitar skills with his bluey solo album, *Phantom Parade*. The following year, he formed the Visions with second guitarist Brian Hale to explore more hard-rocking fare.

TALKBOX

"The songs on *Ancestor* are mostly written by me on an acoustic guitar," Webb says. "Then Brian and I arrange them as needed to fit the electric."



THESE GREEN EYES

ALBUM *Charts EP* (Blackedge Music)

THE SOUND

Earnest and

HISTORY

On this teaser to their forthcoming full-length, *Relapse to Recovery*, New Haven, Connecticut's These Green Eyes deliver four melodic rockers (two from *Relapse*, two from 2005's *House of Glen*) that lyrically explore hot-ticket topics such as friendship, loss and hope. The band is led by the twin-guitar strumming of Greg Mauro and Jeff Kiern.

TALKBOX

"In preparing for this record, I spent more hours on a real guitar than on *Guitar Hero*, which in itself says a lot," Mauro says.

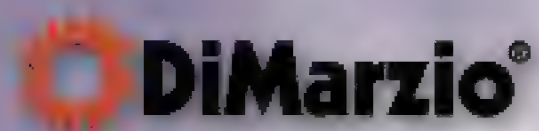
AXOLOGY

• **GUITARS** (ROBERTSON) Gibson Les Paul Standard and Les Paul Custom, Peavey Odyssey; (WELLS) Gibson Les Paul Custom, Les Paul Standard and Les Paul Custom, Gretsch Black Falcon and Brian Setzer Hot Rod

• **AMPS** (ROBERTSON) Peavey Triple Rectifier; (WELLS) Peavey 6505 and Delta Blues

• **EFFECTS** (ROBERTSON) Dunlop Cry Baby wah, Ampeg Scrambler; (WELLS) Dunlop Cry Baby wah and Rotovibe expression pedal

• **STRINGS** D'Addario



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LITA FORD

SHE'S A FORMER RUNAWAY WHO PAVED THE WAY FOR FEMALE HAIR METAL GUITARISTS AND THEN QUIT THE RAT RACE FOR LIFE ON A DESERT ISLAND. BUT WHAT GUITAR WORLD READERS REALLY WANT TO KNOW IS...

Read more of
Lita's answers at
GUITARWORLD.COM!

You've been out of the music business for a while. Why did you decide to come back this year to perform at Rocklahoma? Did you miss the spotlight?

—Andre Jointe

Yeah, I've always missed the spotlight. It's like an addiction that never goes away. I got married [to former Nitro singer Jim Gillette] in 1994, then I had two boys, and I didn't really want to tour with little babies in my arms. A lot of women do, but I didn't want to be on tour and have someone from another country holding my son. I wanted to be there to raise my kids and to make sure that they were okay. I didn't want them to be around the music business shit.

But at that same time, the music business changed a whole lot with the Nirvanas and Pearl Jams, and I felt like I lost my place in it. Things were just not happening for us "hair bands," so to speak, so it was a really good time for me to bail. And it turned out to be a really good thing. We went island hopping and eventually found a different country to live in.

What inspired you to move onto an island? What's it like there?

—Rose Commander

We live on a tiny, deserted island in the Caribbean with nothing on it. No restaurants, Fed Ex, Target, pizza delivery... nothing. A lot of celebrities come to the island because there are no paparazzi. It's an extremely low-key life. We home-school my kids, and they've learned to fish, snorkel... It's a real different kind of life. A lot of people couldn't handle it.

Years ago we were thinking of getting out of the country to find a better place to raise our kids. At the time we were in Los Angeles, and there were a lot of earthquakes; I had just given birth to Rocco. Then 9/11 hit and all the anthrax crap came up. My husband had just bought a ton of land in the islands, and we wanted somewhere safe and quiet to raise our kids—which is exactly what we found.

What is your main live setup, as far as guitar, effects and amp?

—Ginny Musick

I've pulled a couple guitars out of storage and had them all refurbished. My old Kahler units were all rusted, but now I can beat the crap outta them and they stay in tune. I'm playing my Stolichnaya guitar [the body is in the



“

I'd work with Joan again, but it's not at the top of my list.”

shape of a Stolichnaya vodka bottle], my red Warlock and my double-neck B.C. Rich, which I just love. I'm also using a MusicMan that Edward Van Halen gave to me, and my son's Gold Top Les Paul.

When you decided to play Rocklahoma, did you have to get your guitar chops up, or had you been keeping your playing up even though you'd been out of the spotlight for a few years?

—Jill Robinson

I brought a few guitars to the island with me, but because the environment is so salty and the air is so different, the guitars just rust so quickly. So I hand-picked a few guitars that I wasn't really in love with and left the rest of my collection back in Los Angeles in a climate-controlled storage unit. I played a little guitar here and there, but my chops weren't up to where they were when I left. Live gigs and recordings are the best way to keep your chops up.

I'm a female guitarist who finds it hard to get respect from guys. What

was it like being a female rocker in the Eighties? Did you have to fight extra hard against the "boys club" to get respect as a guitarist and not just a pretty face?

—Marta Jimenez

It kinda goes without saying that you can stand onstage with a male guitarist next to you, and even if you're clearly ripping through the leads, they'll still think the guy's playing the solo. [laughs] You can be right in their face and they'll still miss it. I think women are still having a bit of a struggle in rock—though I think if I get my ass out there and play as much as possible then the world can change a little bit.

In the past when I used to do guitar interviews, I'd always have these beautiful magazine spreads in the guitar magazines. People were always kind and spoke highly of me, but nobody would ever really give me the cover, because I was a girl. Maybe now that I'm coming back I'll earn myself a cover or two.

I'm a 15-year-old guitarist who's starting to play gigs around my town. You entered the music business when you were really young. Is there anything you'd wished you'd been told?

—Shirley Steffen

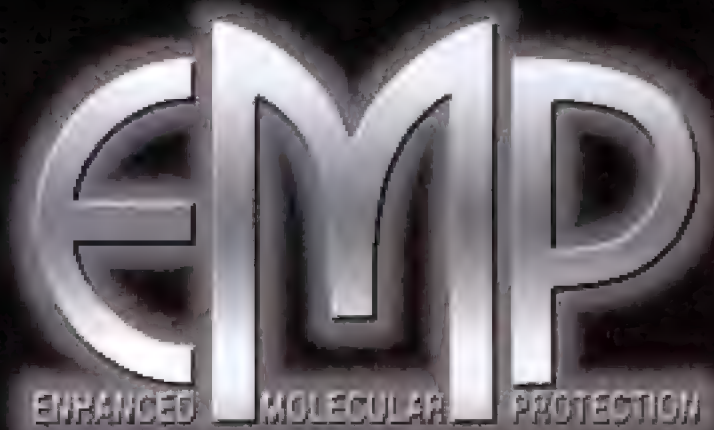
Oh my god... [Away from the phone, toward the sound of kids rustling in the background: "You guys gotta leave me alone! I'm doing an interview!"] My boys have hamsters and they're running all around me. I'm trying to walk outside because the whole frickin' family is standing behind me with their hamsters! [returning to the question] Yeah, I wish somebody would have told me how hard it was to raise kids. I've got two boys, and the shit they get into is unbelievable. They're into snakes and rats and spiders, so I have to be into that stuff too. Lucky for me, I already am!

I've been a fan for a long time, ever since the powerful dual-guitar attack of the Runaways with you and Joan Jett. Would you ever consider reuniting the Runaways or playing with Joan again?

—Bob Beuchler

I tried to call Joan a few times quite a while ago, but I guess my timing was off. But yes, I would work with Joan again. It's not at the top of my list, but of course I'd work with her. □

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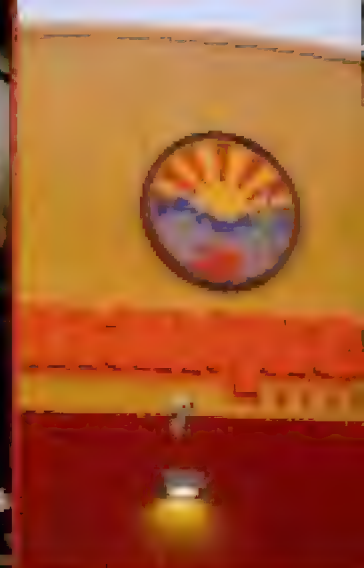
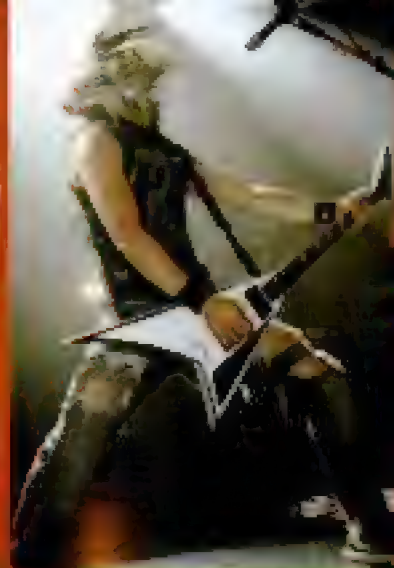
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MATT TUCK

OF BULLET FOR MY VALENTINE

MARQUEE THEATRE • JULY 29, 2008 • PHOENIX, AZ

[Interview and photo by NICK BOWCOTT]



1. BOSS NS-2 NOISE SUPPRESSOR PEDALS "I use two just to make sure all the noise gets cut. That's especially important in smaller clubs, where we're closer to the amps, as that can get a bit noisy."

2. MXR WYLDE OVERDRIVE PEDAL "I used a Tube Screamer for the past four years, and then I picked up one of these in Japan, just to try it. It sounds great with my setup. It's got lots of character."

3. MORLEY BAD HORSE WAH "I use it for some of the lead work. I like it because it sounds awesome and it's basically foolproof. There's no on/off switch; you just step on it when you need and it comes on."

4. "SCREAM AIM FIRE" "I think it's a great opener, plus it's the first track on the new album and we've always started our shows with the opening song on our latest album. It's also a good indication of where we are musically at the moment and how we want to sound. It's a lot more metallic and trashy than the first album."

5. "DISAPPEAR" "We run straight into this one from 'Scream Aim Fire.' Both are in the same tuning and in the same key, but they're completely different types of songs; this one's more of a hard rock song than a metal one. They work perfectly together, and we don't have to fuck around with guitar changes."

6. "4 WORDS (TO CHOKE UPON)" "An old-school Bullet anthem and one of the crowd favorites. It's full of really nasty attitude."

7. "TEARS DON'T FALL" "Probably the most popular song in the whole set. It seems to be the ultimate Bullet song so far in our career. It's got so many different elements and mood swings that everyone, including the guys in the band, just totally adore this one."

8. "SUFFOCATING" "The last chord of 'Tears...' is the first chord of 'Suffocating Under Words of Sorrow (What Can I Do),' so the one rolls right into the other. It's always nice to do that type of thing a few times, as the flow of the set works a lot better. It sounds really good and professional."

9. "SAY GOODNIGHT" "Pudge [Michael Padgett, guitar] has taken over the motherload of solos, so I play only three or four during the set. The solo I do in 'Say Goodnight' is probably my favorite at the moment. I'm not doing anything complicated or hugely difficult, but it's just full of feeling and melody."

10. LINE BETWEEN "BLOOD" & "HEARTS BURST" "We go off for a couple of minutes here to catch our breath before the last two songs in the set: 'Hearts Burst into Fire' and 'Waking the Demon.' Both have been singles, so they're two of the most popular songs on the new record. They're very different types of songs, and they run into each other on the album, so it's a nice way to finish the set."

11. "WAKING THE DEMON" "'Hearts Burst' is a major-key power ballad, but 'Waking the Demon' is a full-on, metal assault. It's a favorite of mine as it's just so fucking heavy and the crowd just totally lose their minds. Even though it's probably the heaviest song we've come up with so far, it's got some of the most melodic vocal and guitar parts too. And that's what Bullet is, really—we're very aggressive but we know what it is that makes a good song."



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PAGE IN



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GLOBE WATCHED,

JIMMY PAGE

PERFORMED AT
THE BEIJING
OLYMPICS TO
MARK THE
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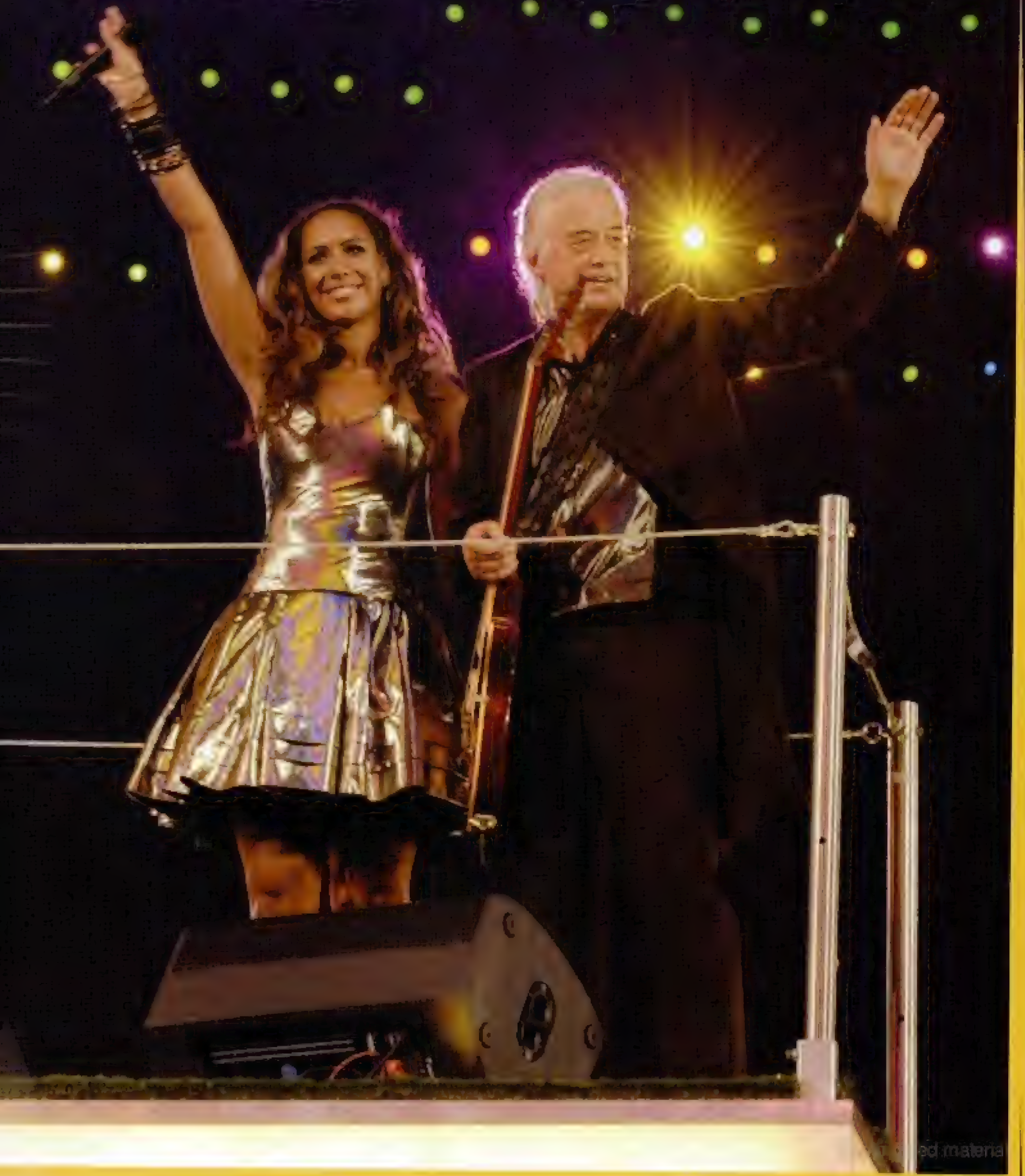
STORY AND PHOTOGRAPHS BY ROSS HALFIN

WHEN JIMMY PAGE was asked to perform Led Zeppelin's "Whole Lotta Love" at the concluding ceremonies of the Olympics in Beijing this past August, he invited me along. The ceremonies would include the handing over of the Olympic flag to London's mayor, as London is next in line to host the Olympics in 2012. Jimmy was one of a few select people chosen to represent the U.K. at the handover. While he wasn't going to be performing with Zeppelin—vocal duties for the performance were handled by Leona Lewis, winner of the U.K.'s popular talent show program *The X Factor*—it was a huge event and an opportunity for me to photograph Jimmy on a historic occasion.

We flew out a week before to rehearse and get acclimated. The flight arrived at 5:30 A.M. into a super-modern terminal that made all our Western airports look antiquated. We were met by a student holding up a sign and told to follow him to immigration and customs—a bit like a European school trip.

Outside, the heat blasted us—it was already 90 degrees. We drove an hour into central Beijing, the odd thing being that there was no traffic on the road. We arrived at our hotel, the Grand, which was surrounded by barricades, barbed wire and what looked like half of the Chinese police force. We all had to line up again and go through lots of airport-type security far more stringent than going through JFK or LAX. We

HISTORY



With photographer
Ross Halfin in Beijing's
Forbidden City.



eventually got into our hotel, and the odd thing was that there appeared to be no one in it except for us and a few Olympic people. It was literally like something out of *The Twilight Zone*. Unlike the ultramodern airport terminal, the hotel looked like it hadn't been updated since 1970.

I decided to go for a walk back through the two lots of security into huge empty streets. I walked about a mile and came to more barricades, with armored cars, tank traps and so on. On the other side was normal China: people shopping, eating, drinking and doing everyday things. It was like we were trapped in an Olympic bubble.

Rehearsals for the handover show were held in an old airfield past the Great Wall, an hour away. For each of the next four days, Jimmy and I drove out and spent the whole day there, all so he could do about five minutes' worth of work each time. We went out a couple of times in the evening, but it was so tedious going through security that we tended to stay in the empty hotel. On one of my walks out of our luxury prison, I found the Grand Hyatt. It was a normal hotel with Chinese people and none of the crap attached to it. I told Jimmy and we immediately transferred, much to the chagrin of the Olympic committee.

On the day of the event, Jimmy and I, along with Leona and footballer David Beckham (who brought along an entourage of apparently several thousand bodyguards), squeezed onto a bus and headed to Beijing's "Bird's Nest" stadium for the ceremony. It was 110 degrees outside and there was no air conditioning in the bus. We stopped three times on the way to the stadium, and then went through the usual two rounds of security and walked half a mile to a compound where there was one final rehearsal. We were inside the complex and at least a 30-minute walk from the stadium. No toilets, no catering, no nothing. The Olympic people really do know how to look after you!

After hanging around for another half a day, we were eventually led into the bowels of the stadium. Finally, at 8:30 P.M., Jimmy, Leona and David got on the "Magic Bus"—a traditional London red double-decker bus that drove them out onto the stadium field. The audience

(clockwise from top left)
With David Beckham at a
brunch reception for the
Olympic handover; enter-
ing Beijing's "Bird's Nest"
National Stadium; on a
Chinese limousine at the
Pedaling Aerodrome.





(clockwise from top, this page) Performing "Whole Lotta Love" with Lewis; holding up a copy of Mao's "Little Red Book"; with a pair of "bodyguards"



went ballistic as the bus arrived, and Jimmy launched into the opening riff of "Whole Lotta Love." Leona did an excellent job, and I found photographing the show from the field quite nice and easier than shooting a gig. Hard as it is to believe, the music of Led Zeppelin has reached a larger audience—the whole event was apparently watched by a staggering two billion people.

At the after-show soirée at London House, a very trendy club

hired by the British Embassy, Jimmy and I seemed to be the only two sober people in the building. One of the guests cornered Jimmy and told him that his all-time favorite Zeppelin song was "Smoke on the Water." I asked him to name Zeppelin's first album, since he was such a fan. "It's slipped my mind," he said. He spent the whole reception hovering nearby with his mouth half open, staring.

Due to heavy demand on flights out of China, Jimmy and I decided to stay a couple more days. It turned out to be the best part of the trip. Everywhere we went, everyone recognized Jimmy—old and young, all of them playing imaginary guitars. One morning we went to the Forbidden City at 7 A.M. It was packed, and Jimmy was mobbed.

Even leaving China was a pleasurable experience. There was no hassle at the airport; all the immigration and customs people wanted was a picture and autograph from their new guitar god. Jimmy was most willing to indulge them. Let me give you a useful tip: If you want an autograph from Mr. Page, be polite, sober, preferably female, and not clutching a guitar expecting it to be signed. Unless you're Chinese, in which case I'm sure he will be happy to oblige you. ●



MAC DADDY

LINDSEY BUCKINGHAM

DETAILS HOW TO PLAY
THE FLEETWOOD MAC HITS

“WORLD TURNING,”
“LANDSLIDE” AND “BIG LOVE”
AND TALKS ABOUT HIS
LATEST SOLO RELEASE,
GIFT OF SCREWS.

BY ANDY ALEDORT

“I TEND TO THINK OF myself as a refined musical *primitive*.” Seated in the spacious comfort of his home studio in Brentwood, California, legendary Fleetwood Mac guitarist Lindsey Buckingham laughs gently at the somewhat derogatory classification. “I never learned to read music, and honestly, I don’t really know what I’m doing. But I’ve learned to work within my limitations and try to be true and do the best I can with what I have.”

And he has done very well, indeed. Buckingham, 50, experienced a meteoric rise to fame when he and singer Stevie Nicks, his partner in the duo Buckingham Nicks, joined Fleetwood Mac in 1974. The band’s first release to feature the pair, 1975’s *Fleetwood Mac*, was an instant hit, yielding the smash singles “Rhianon,” “Landslide,” “Over My Head” and “Say You Love Me,” as well as Buckingham’s blues-inflected fingerpicking showcase, “World Turning,” the latter offering a prime example of the guitarist’s unique approach and virtuosic fingerpicking prowess.

But it was the band’s subsequent release, 1977’s *Rumours*, that gave the group superstar

status on the strength of the hit singles “Go Your Own Way,” “Don’t Stop,” “Dreams,” “You Make Loving Fun” and “The Chain.” To date, *Rumours* has sold more than 30 million copies worldwide and is one of the best-selling rock albums of all time.

Buckingham took over more control of the songwriting and production for Fleetwood Mac’s 1979 followup, *Tusk*, while working on what would be his first solo album, 1981’s *Law and Order*, which featured the hit track “Trouble.” His next solo releases were 1984’s *Go Insane*, 1992’s *Out of the Cradle* and 2006’s *Under the Skin*.

With Mac, Buckingham contributed to 1981’s *Mirage* and 1987’s multi-Platinum *Tango in the Night*, notable for the hit tracks “Big Love,” “Little Lies,” “Seven Wonders” and “Everywhere.” It was following *Tango*, however, that the multi-instrumentalist and songwriter left Fleetwood Mac to work primarily as a solo artist.

In 2002, Buckingham planned to release another solo album, to be titled *Gift of Screws*, but Warner Bros. convinced him to contribute seven of these songs to a new Fleetwood Mac album, released in 2003 as *Say You Will*.

Undeterred, Buckingham put together a new group of songs and, on September 15, 2008, released his latest solo album, *Gift of Screws*, followed by a 29-city U.S. tour. On the strength of such song-writing/guitar gems as "Time Precious Time," "Bel Air Rain," "The Right Place to Fade" and the title track—which, along with "Wait for You," features the Fleetwood Mac rhythm section of drummer Mick Fleetwood and bassist John McVie—*Gift of Screws* is the latest testament to Buckingham's exceptional, one-of-a-kind musical sensibility.

GUITAR WORLD How did you develop your unique, fingerpicking-based approach to the guitar?

LINDSEY BUCKINGHAM I had always, from a very young age, been interested in music, but when my older brother brought home Elvis Presley's "Heart-break Hotel" record, it was a life-changing event for me. Suddenly there was music that seemed like it was for us, and not for our parents. I became an obsessive listener of rock and roll.

Elvis' guitarist, Scotty Moore, was someone that played not only with a pick but also used his fingers simultaneously [a technique often described as "hybrid picking"], which created a sort of orchestral guitar style. Later on, some of Elvis' records featured [legendary country guitarist and master fingerpicker] Chet Atkins, and both of these players had a very orchestrated, integrated guitar technique in terms of how they defined the records that they were making. Those were my earliest influences that got me thinking about and learning about fingerpicking.

GW Did the folk revival and acoustic blues resurgence in the early Sixties influence you as well?

BUCKINGHAM Yes, it certainly did. When the first wave of rock and roll started to ebb a little bit, I got very interested in folk music, and, of course, the three-finger Travis picking style is a basic technique that one must learn when playing that type of music. I was also listening to what you might call "classical lite," some pop interpretations of classical music played on nylon-string guitar that include the ring finger in the fingerpicking technique, with melody lines brought within the fingerpicking structure.

I also picked up on the banjo, because a lot of folk groups featured the instrument. I bought myself some fingerpicks and learned to play bluegrass banjo. That is also a three-finger technique, and that style of fingerpicking informs some of the things I did later, like "World Turning."

GW Did you ever take any formal lessons?

BUCKINGHAM No, and I can't read music. I learned about music and guitar playing from listening to songs and from getting a chord book and playing as many songs as I could, so my approach to playing was always about the song. This also



FIGURE 1 "Big Love"

(Guitar is tuned down one half step [low to high: E \flat A \flat D \flat G \flat B \flat E \flat] on video lesson)

Am Am/G Am/F

T 4/4 0 2 2 (2) 0 2 2 (2) 2 2 (2) 2 2 (2) 0 2 2 (2) 0 2 2 (2)

A 0 0 0 0 0 0 3 3 3 3 3 3 3 3 1 1 1 1 1 1

B 0 0 0 0 0 0 3 3 3 3 3 3 3 3 1 1 1 1 1 1

*fingerpicking: t = thumb, i = index, m = middle, r = ring

1. Am/G 2. Am/E

2 2 (2) 2 2 (2) 2 2 (2) 2 2 (2)

3 3 3 3 3 3 0 0 0 0 0 0 0 0

t i t i t i t i t i t i t i t i t i

makes it difficult for me to analyze my own playing too deeply or technically.

GW Did you spend any time learning to play guitar solos with a pick?

BUCKINGHAM No. When I got into a band after high school, I couldn't play lead, so I played the bass. It was only after that band broke up and Stevie Nicks and I became a duo that I began to write songs and add lead guitar into my range. By that time, I was not going to take to the pick very often. Sometimes in the studio I will use a pick for a specific application, but that's about it. The fact that I play lead without a pick is really just an extension of my limitations. When I joined Fleetwood Mac, Mick [Fleetwood] tried to get me to start using a pick, but it wasn't going to happen!

"I LEARNED ABOUT MUSIC AND GUITAR PLAYING FROM LISTENING TO SONGS AND FROM GETTING A CHORD BOOK AND PLAYING AS MANY SONGS AS I COULD."

GW A great example of your unique fingerstyle technique is the track "Big Love," which has become a very popular and exciting solo acoustic guitar showpiece for you. [A complete transcription of the live version of "Big Love" begins on page 114 in this issue.]

BUCKINGHAM "Big Love" is interesting in regard to its subject matter, because it does comment on the way I was living my life a few years ago. I was a bachelor at the time and was living up on a hill in what I call a "post Fleetwood Mac" environment, in which many of the emotional scars and residue remained. I was leading a very narrow life that was focused on music and not much else. That has changed greatly in the last 10 years, all for the better, having met my wife, had three kids with her and moved off the hill.

Aside from the subject matter and the sense of isolation that the song addresses, the song experienced an interesting evolution. "Big Love" was the first single from *Tango in the Night*, which was the last Fleetwood Mac album that I was involved with and produced before I left. The band was not in good shape, personally speaking, and it was time for me to reclaim my sanity. It had been an ensemble piece, a band song, and somehow over the years it transformed into a single-guitar-and-voice piece, and as such became the template for many other songs that followed it, such as "Go Insane," which also started as an ensemble piece. The transformation of

BIG LOVE, WORDS AND MUSIC BY LINDSEY BUCKINGHAM, © 1987 NOW SOUNDS MUSIC, USED BY PERMISSION OF ALFRED PUBLISHING CO., INC., ALL RIGHTS RESERVED



With Fleetwood Mac at Madison Square Garden, in 1979

"Big Love" opened my eyes to the possibilities of what I could present as part of a show onstage with just myself and my guitar.

It also opened my eyes to the possibility of making an album like last year's *Under the Skin*, which was as much about what I *didn't* do as what I did. It had no lead guitar, no bass or drums to speak of, and it was all one or two guitars doing the work of the whole track. "Big Love" was the start of all of that, and I can't say exactly how it transpired, but it transformed itself into being a very present usage of finger-picking styles.

GW How do you play the song?

BUCKINGHAM There is something going on through the whole song that is very different from standard Travis picking: instead of laying

down alternating bass figures on two strings with the thumb, it's more about bearing down on one string, in this case either the A string or the low E for the most part, and laying down steady eighth notes with the root notes of the chords [plays **FIGURE 1**]. These eighth notes provide the foundation and pulse, and above that I use the index, middle and ring fingers to play the melody. A constant that appears throughout this piece is a bass note and a melody note played simultaneously on the downbeats of beats one and three in each bar; the other parts of the melody are syncopated against the steady-eighths bass figure on the eighth-note upbeats.

The fret-hand fingering is important, too: on the A5/G chord [see bar 2 of **FIGURE 1** and the chord frames at the beginning of the transcription

on page 114], I fret the low G with the pinkie; on the A5/F [bar 3], I fret the low F with the thumb.

GW How far does this acoustic arrangement stray from the original guitar part?

BUCKINGHAM There are things in the solo guitar version that have no analogy in the recorded version, such as the little single-note lead parts and the lighter arpeggiated chordal figures. I can't say where these things came from; they simply developed over time.

GW Do you take many liberties with a solo piece like this when playing live?

BUCKINGHAM I'm not big on taking liberties onstage. Certainly with solos sometimes, but when you find a structure that works, you should stick with it. People are there to see something that is *working*, and to see you do something that you do well, with a certain level of articulation. I'm not a jazz player, and I'm not someone who can go out and improvise a different set every night, and I know that. Nor am I a person who would change the set up from night to night. I used to hang out with [R.E.M.'s] Peter Buck, and he would pull songs out of a hat every night. I always felt there was a level of self-indulgence in that, because sometimes you'll come up with a great set, and sometimes you won't, and you're not really up there for yourself. You are up there for the people that are there to see you, and I like to stick with what I do best.

GW It seems that you pick mostly with your fingertips, as opposed to using the fingernails.

BUCKINGHAM That's true. I've tried to keep my nails strong and put strengthener on them, but onstage, when I get to the electric material, the nails just start flying into pieces, and so I decided that it's better to just cut them back and let the calluses do the work. The nails are going to go no matter what, so you're better off starting without them and getting used to playing with the skin.

GW How did you develop the guitar part for "Landslide"?

BUCKINGHAM "Landslide" is a song Stevie [Nicks] wrote, and it was on the first album that she and I did with Fleetwood Mac. It had been sitting around for a while from before we actually met the band, so it was waiting to find a home. On the guitar level, it's not too mysterious; it's probably the most traditional, in terms of application, and it's something that we wanted to keep very simple, much as we did later with "Never Going Back Again." It's one of the least complex, in terms of a picking style, in that it adheres pretty closely to basic Travis picking through the whole song. On the recorded version, there is an electric guitar solo that goes over it, so when we did it live, the solo became something that I integrated into the primary acoustic part.

The song is played with a capo at the third fret, and all the chords in the main acoustic guitar part are open "cowboy" chords—C, G/B, Am7, and, on the chorus, G, D/F# and Em. Starting on a standard first-position C chord [relative to the capo], the picking pattern for the intro and verse is thumb-index-thumb-middle throughout, with the thumb providing the standard "alternating bass" pattern on the lower wound strings and the index and middle fingers picking out the higher notes of the chords on the G and B strings. On the C chord, the thumb alternates between the C root note on the A string and the third of the chord, E,

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With Stevie Nicks at the Universal Amphitheatre, Los Angeles, in 1977

on the D string's second fret. The physical finger-picking pattern continues over the G/B and Am7 chords that follow, with the thumb alternating between the A and D strings and the index and middle fingers picking out the notes on G and B strings between the alternating bass notes. For the chorus, a nearly identical pattern is applied to the progression G D/F# Em C G/B Am7, with the thumb picking the low bass notes of the first three chords on the low E string instead of the A string.

GW Your newest release, *Gift of Screws*, features the fingerpicking *tour de force* "Time Precious Time." What inspired you to create the song's harplike, rolling picking pattern?

BUCKINGHAM The impetus for the song itself came from a piece by [German classical composer] Wagner. I was watching Terrence Malick's film, *The New World*, and there was a piece of music used over and over in the soundtrack that was, in terms of my knowledge of Wagner, atypical of his style. It was a beautiful orchestral piece, with swirling strings building up in an impressionistic way and then moving back down and up again—very liquid, very much like a waterfall. I decided to try, somehow, to state that with a guitar piece, and that's where "Time Precious Time" came from. It was a guitar piece before it was a song, which tends to happen some of the time.

GW It sounds like the guitar is in a very unusual tuning.

BUCKINGHAM In order to get to what I needed to get to, I had to devise an alternate tuning that would allow me to play as many open strings at a time as possible. I might have been able to get to some of the chord positions in standard tuning, but it would have made it inordinately difficult to play.

I knew I needed a root note on the fifth string, which is tuned to G, one whole step lower than normal, and I needed a fourth, sounded on the low E string, which is tuned down two whole steps to C. As for the other four strings, I tried to find four open-string notes that would work best for the chord types I wanted, and I ended up with the D string tuned up one whole step to E,

the G string tuned normally, the B string tuned down to A and the high E tuned down two and a half steps to B, resulting in the top three strings tuned whole steps apart. When picking all of the strings open, it sounds a little bit Asian.

The drill then became to learn chord forms up and down the neck that were basically inversions of that open sound and would go along with either the G root note or the low fourth.

GW How do you create that harplike sound in the picking pattern?

BUCKINGHAM I basically just arpeggiate each chord from the lowest to the highest note repeatedly, using all four fingers to pick [thumb, index, middle and ring] in a successive, rolling manner. It's much like what I do on the song "Not Too Late," from *Under the Skin*.

A few weeks ago I played "Time Precious Time" at a Triple-A [music industry] convention, and I said to the audience, "I'm going to do this song, but I may take a mulligan, because all of these chord shapes are really unusual." I think I'm going to say something like that for the first few shows of the upcoming tour, like, "If I get through this, I deserve extra big applause!"

GW Like two of your contemporaries, Pete Townshend and Richard Thompson, you are a guitarist that enjoys playing in a band and also likes to approach the material as a solo acoustic performer.

BUCKINGHAM Well, I'm a fan of all the *schizoid* guitar players! [laughs] Without singling anyone out, I am a fan of people that use the instrument in service of the bigger picture, who are not necessarily out there trying to purvey their wares just for the sake of that alone. I think there is always a bigger picture, and I'm still trying to do that. I'm still learning. At this point in my life, to still have my motivation so intact, as well as my ideals, is great. It's a good time creatively and a good time personally. *

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He shaped the course of metal with his fiendish riffs and wicked guitar tones. Forty years after Black Sabbath's birth, **Tony Iommi** reflects on his riff-tastic career and his legacy as the grand wizard who defined metal for the ages.

BY CHRIS GILL
GUITAR WORLD

57



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ALMOST 40 YEARS AGO DURING the summer of 1969, an event transpired that changed music forever. When guitarist Tony Iommi banged out a heavily distorted three-note octave-tritone riff during rehearsal, he and his bandmates realized that they had invented a new sound that would make them stand out from the other blues-based rock bands of their day. Singer Ozzy Osbourne penned lyrics about a black-clad Satanic figure, and the band named the song "Black Sabbath," inspired by the title of a 1963 Italian horror flick starring Boris Karloff that was showing at the midnight movies in a theater across from the band's rehearsal space. In addition to being the beginning of the band Black Sabbath (which formerly went by the name Earth), that moment was the birth of an immortal genre of music known as heavy metal.

Other undeniably heavy bands preceded Black Sabbath, among them Cream, the Jimi Hendrix Experience and the Who. But only Black Sabbath brought together all of the lasting elements that define metal, including minor pentatonic guitar riffs, occult-inspired imagery and a raw, aggressive sound. Arguably, no other metal band has been more influential than Black Sabbath. They alone have inspired several generations of bands such as Judas Priest, Venom, Iron Maiden, the Eighties heavy trinity of Megadeth, Metallica and Slayer, Death, Pantera and Mayhem, as well as nü-metal bands like Korn and Slipknot.

Through his discovery of the tritone/augmented fourth interval—once called *diabolus in musica* (the devil in music)—and his preference to write in minor keys, Tony Iommi became the founding father of heavy metal. Iommi's contributions to the genre as a guitarist are encyclopedic, and one of his biggest innovations came about literally by accident. After chopping off the tips of his right hand ring and middle fingers while cutting sheet metal at a factory job, the left-handed guitarist experimented with various means to make the guitar more comfortable to play. One of his solutions—tuning down the strings a whole step or more—presented the added benefit of making chords and riffs sound heavier. Down-tuned guitars are commonplace in metal today, but Iommi invented the practice almost two decades before other players discovered their sonic benefits.

The band Black Sabbath has survived many personnel changes since that fateful day in 1969 when Iommi, Osbourne, bassist Geezer Butler and drummer Bill Ward decided to change Earth's name, image and musical voice, but Iommi has remained the one constant throughout. While the initial classic Ozzy Osbourne-era lineup released eight studio albums over a nine-year period, Iommi has kept Black Sabbath alive over the years, releasing 10 additional Black Sabbath studio efforts with a constantly revolving lineup, including the version with Butler, singer Ronnie James Dio and drummer Vinny Appice that is now known as Heaven and Hell. "I can't think of any other band that has been through that," says Iommi. "Black Sabbath has had the same singers and drummers come and go two or three times. It's gone around in circles."

Today, Iommi remains as prolific as ever. In addition to getting together onstage with Ozzy, Geezer and Bill every few years to reintroduce classic Black Sabbath to new generations of fans, he keeps his creative juices flowing with Heaven and Hell, who continue to tour and are currently recording new material, and via solo efforts like 2000's *Iommi* and 2005's *Fused*. He's also collaborating with Gibson on three new Tony Iommi signature guitars that should hit the market later in 2009.

To pay tribute to Iommi's remarkable contributions to metal as a guitarist, *Guitar World* invited him to discuss his entire career and share stories about his lesser-known exploits, from the

"I'm really proud to have had such a positive influence on so many people."

brief period he spent as a member of Jethro Tull in 1968 to how Black Sabbath inspired Spinal Tap's legendary Stonehenge scene. Although the genre that Iommi fathered four decades ago may have officially reached middle age, thanks to Iommi and the legions of players he has influenced, it has never experienced any crisis.

GUITAR WORLD What inspired you to play guitar?

TONY IOMMI Initially I wanted to play drums, but I wasn't allowed to bring drums in the house because they were too loud. After that, I really fancied the idea of playing guitar, probably from seeing all the old rock and roll bands like the Shadows, who were a British instrumental band. I really liked the idea of playing instrumentals, and the Shadows were the only band in England that were doing that. The Shadows really got me into guitar.

GW How old were you when you started playing?

IOMMI I was probably about 12. I played accordion before that. Everyone else in my family played accordion, so I got one as well. In those days you used to just sit in your room and you didn't know what to do, so I learned to play accordion. From there I moved on to different instruments, and I eventually discovered the guitar.

GW Was it a challenge to find a decent left-handed guitar?

IOMMI It was a big challenge trying to find any decent guitar, let alone a left-handed one. In England, the only

Iommi (left) with Vinny Appice, Ronnie James Dio and Geezer Butler in 1981



With Butler, Bev Bevan and Ian Gillan in 1983



With Dave Spitz, Eric Singer, Glenn Hughes and Geoff Nichols in 1983





With Black Sabbath in the early Seventies: (from left) Iommi, Ozzy Osbourne, Geezer Butler and Bill Ward

ones you could find then were very cheap. If you wanted a left-handed guitar, you had to order one from a catalog and then wait three months for it to show up. A few years after I started playing, I was lucky enough to come across a left-handed Fender Stratocaster that somebody who worked in a shop had tucked away and told me about.

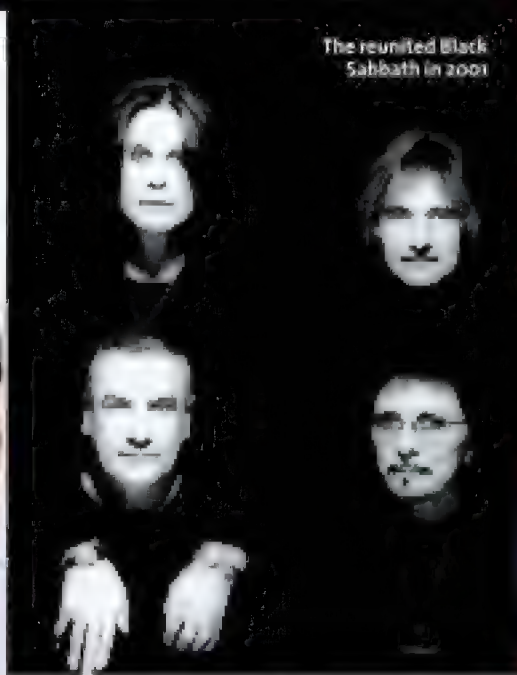
GW It's fascinating how the factory accident led to you

tuning down your guitar to make it more comfortable to play, but at the same time it also made what you played on the guitar sound heavier.

IOMMI Everything I did was to make it more comfortable for me, first and foremost. It used to hurt a lot to play because my fingertips were very sensitive. If my plastic fingertips ever came off, which did happen one time, my fingers would be sliced right open by the strings and there would be blood everywhere. I really had to work with my guitar setup so I could be able to play. There were some limitations,



With Neil Murray, Bobby Rondinelli and Tony Martin in 1995



The reunited Black Sabbath in 2001



Heaven and Hell in 2007

Monkey Business

Gibson introduces three new Tony Iommi signature model guitars. by CHRIS GILL

THE GIBSON SG HAS REMAINED Tony Iommi's main guitar ever since January 1970 when Black Sabbath recorded its debut album. When a pickup on Tony's Fender Stratocaster stopped working, he switched to a 1965 SG Special that was his backup instrument. Impressed by the heavier sound of the SG's single-coil P90 pickups, Iommi never looked back.

Sometime during the Seventies Iommi affixed a decal of a cartoon monkey playing a violin on the SG's body, and the guitar earned the nickname "Monkey." Iommi retired the "Monkey" SG many years ago and loaned it to the Hard Rock Café in New York's Times Square, but recently the guitar ended up in the hands of Gibson's Custom Shop, which will be making a limited-edition, highly accurate replica of this iconic instrument, which was used to record several of Black Sabbath's early albums and on the band's first worldwide tours.

"Gibson has threatened to make a replica of my Monkey guitar for about four years now," Iommi says. "I used to do a lot of fiddling about with my guitars in the Seventies. The original pickups in that guitar were P90s, but I had them potted and encased in resin to prevent feedback and squealing. Jay Dee [John Diggins], who makes custom guitars for me, encased the pickups in metal cases. Then I put a pickup made by John Birch in the neck position."

The Monkey SG features several other customized touches, including a polyurethane finish on the fingerboard and an early Badass-style bridge. Pat Foley of Gibson's Custom Shop explains, "Because

of the extensive modifications made to it, it is a very difficult guitar to duplicate and produce, so the number of available guitars will be very limited. Both of the pickups have very high output, and they're potted in epoxy, which is similar to what we do with Gibson's Tony Iommi signature model pickups."

Foley says that the Monkey replica will be a brief "palate cleanser" as Gibson's Custom Shop makes the transition from the first Tony Iommi Custom Shop model to a new version. (The Custom Shop model was recently discontinued, but it's still available by custom order.) The second-generation Tony Iommi Custom Shop Gibson SG will include similar features as the original model, such as a 24-fret neck and Iommi signature pickups, but slight modifications will be made to make the guitar easier to produce and more affordable.

Gibson USA will also be introducing a new Tony Iommi signature model based on the new Diablo SG body style, which features a distinctive carved top. "It's a bit of a different shape from my usual SG," Iommi says. "It has some gorgeous body contours, but it still looks like an SG. It will have my signature pickups, and the neck will probably be similar to the one on my custom guitar."

"Tony has very distinct ideas about how this model should be," Foley explains. "He wanted a 24-fret neck, and he wanted a modified neck heel that is closer to the one on his Custom Shop model. We also changed the knobs. Tony uses a great big honkin' volume knob, because it helps him roll off the volume more quickly. The

guitar will have upgraded electronics, including Bourns pots made to Tony's specifications. We've made him a prototype with a matte-black finish, and it looks very sinister, sharp and dangerous—perfect for Tony."

In addition to these three new Gibson Tony Iommi models, Epiphone will continue to offer the affordable G-400 Tony Iommi SG. "That model is one of Epiphone's best sellers," Foley says. "Tony is one of only a handful of guitarists who has signature models from all three of Gibson's major divisions: Epiphone, Gibson USA and the Gibson Custom Shop. He is an iconic guitar player who represents an entire vast genre of music, so we're very honored to pay tribute to him with guitars that appeal to a wide range of players and collectors."



Iommi's original
"Monkey"
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GW Several songs that Earth recorded—"The Rebel," "Song for Jim" and "When I Came Down"—have surfaced over the years in snippets, but none of the full songs are readily available. What is the story behind those songs?

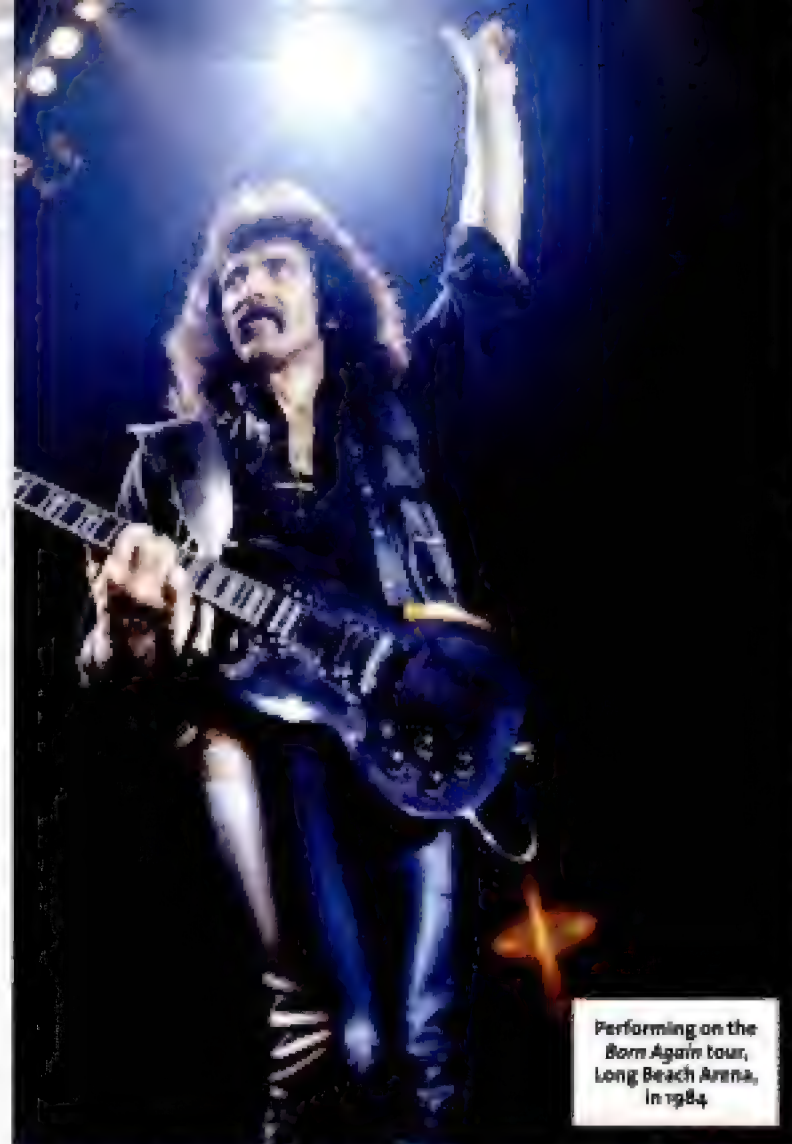
IONMMI We didn't write those songs. They were written by a chap named Norman Haines. At the time we were managed by Jim Simpson, who was a local Birmingham guy. He insisted that we record these songs that his friend Norman had written. We just wanted to play so we recorded them. We wanted to write our own songs and make our own record, but this was just an initial effort. We had never been in a recording studio in our lives before that. It was a very basic studio. Even back then we never really wanted those recordings to see the light of day. Those songs sound nothing remotely like Black Sabbath.

GW You used Laney amps during the band's early days. What influenced your decision to use their amps?

IONMMI Laney started up as a company about the same time that we did as a band. They're a Birmingham company, so we approached them to see what kind of deal we could get. Since we were from Birmingham as well we thought it would be nice to use something that was from our own hometown. Lyndon Laney, who owns the company, was very open to the idea, so he gave us some amps. Back then the amps were really basic, and they used to blow up. Then they tried to make a 200-watt model, and that blew up, too. There were growing pains, just like you have with everything. In some ways we were testing things for Laney, but I really liked the sounds that I got from his amps. I had a couple of Marshalls before that, but we wanted to have a lot of equipment, and to be blunt about it, we couldn't afford to buy any. Lyndon gave us a lot of stuff, and we were really pleased with that. We used it, liked it and got it for nothing, so it was great for us. We worked with him over the years. For a while I moved on to something else, but I came back to Laney. Of course, now Laney makes my own signature model amp [the *GH100TI*].

GW When you were making the first album, you started recording with your Stratocaster but then you switched to your Gibson SG. What made you decide to stick with the SG from then on?

IONMMI The SG was the only other guitar I had at the time. I initially had this right-handed SG, and I used to restring it and turn it upside down so I could play it left-handed. I heard about someone who had a left-handed guitar, and he played it upside down. I decided to contact this guy, and we swapped guitars. I got the SG just so I'd have a spare guitar, because I loved



Performing on the
Born Again tour,
Long Beach Arena,
in 1984

the Strat. We went into the studio to record the first album, and just after we finished "Wicked World" something went wrong. No sound was coming from it. In those days you couldn't go to the store and buy a new pickup. We had only finished the one track, and all of a sudden the guitar was gone. We only had so much time in the studio to make the record, so I switched to the SG. Because I recorded everything on the SG, that became my sound, and I stuck with it.

GW What was your setup in the studio then?

IONMMI It was just the SG into a [Dallas-Arbiter] Rangemaster Treble Booster into the Laney amp. I plugged into the bass [input] on the amp back then. It was a hell of a racket but it was a good sound. I used to pick up every possible [electronic] interference with the Rangemaster. It was great until we started playing places like the bloody Philadelphia Spectrum, where they had all of these machines to make ice for the hockey rink. You wouldn't believe the racket that those things can make!

GW Black Sabbath continued in a rather consistent direction for the first six albums, but *Technical Ecstasy* was a rather significant shift. What happened there?

IONMMI Basically, I took on the creation of that album by myself. I was just left to it. We had a number of different people playing on it, for a start, like Gerald Woodruffe on keyboards. It became very experimental for us. I was in the studio for endless hours by myself, farting about and trying something else. I was even using Vox AC30 amps.

"If my plastic fingertips ever came off, which did happen one time, my fingers would be sliced right open by the strings and there would be blood everywhere."

GW On *Never Say Die!* your guitar playing stretched out quite a bit from what you had done on previous Black Sabbath albums.

IONMMI We did go out on a limb with that album because it was a weird time for us. Ozzy had left the band, and I had already booked a studio in Toronto, of all places. A couple of days before we left for Toronto, Ozzy decided to come back to the band. When we got to Toronto, we sat around trying to write the album. We rented a cinema in which to write songs during the morning and afternoon, and we'd go in the studio to record at night. It was the middle of winter, and the cinema was bloody freezing cold because they didn't turn on the heat during the day. It was a bit hard, so that's probably why the tracks are different from a lot of the other things we'd done. There were a couple of jazzy songs, and Bill sang "Swinging the Chain" because Ozzy refused to sing it. It was a very difficult time. I suppose we got a bit lost, but I like a few of the songs that we did for it.

GW What finally led to Ozzy's departure from Black Sabbath?

IONMMI After we recorded *Never Say Die!* and did a tour with Van Halen, we ended up in Los Angeles and tried to make another album. It really went to bits then. That's when the drugs were at their full force, and it just wasn't happening. We couldn't get Ozzy to do anything. The rest of us weren't exactly angels, but we could still function. We knew we had to do something, so we decided to get another singer. It was either that or break up the band, which nobody wanted to do. It's like a factory: if somebody leaves you don't close it down. It was sad to see it happen, but it was the only thing that we could do.

GW The *Heaven and Hell* album was a bold reawakening for Black Sabbath. Your guitar playing, in particular, seemed to be more technical and inspired than it had been in a while.

IONMMI I was so inspired by working with Ronnie [James Dio]. Working with Ozzy for all of those years, I knew roughly what he was going to do or what he was going to sing. Ronnie was completely different. He would sing across riffs and chords, and it opened up a lot more possibilities for what I could play. We were at such a low point when Ozzy left the band, but when Ronnie came along it was great to really be working again and doing something. It gave us a purpose, and a challenge as well. With Ronnie we didn't know what was going to happen next, and we knew that we really had to work to make it happen.

GW You only made two studio albums before Ronnie left. What happened?

IONMMI When we recorded the live album [Live Evil] everything went pear shaped [British for "horribly

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wrong"]. A lot of rumors were being passed around, and we listened to them. People were telling us that Ronnie was coming into the studio after we'd left and changing everything. It was all rubbish, really, but it came to a head, and we started arguing about it. We finally decided that was it, and we started looking for another singer.

GW After Ronnie was gone, Ian Gillan joined Black Sabbath to record *Born Again*. For that tour, the band made some Stonehenge props that I understand became the inspiration for the Stonehenge sequence in *This Is Spinal Tap*.

IONMMI Our story is almost exactly the same, except our Stonehenge props were too big. Geezer came up with the idea, and we thought it sounded pretty good, so we wrote the idea

down on a piece of paper. They spent months making the Stonehenge stage set, and we didn't see anything until it was done. They delivered it to us in Birmingham where we were rehearsing, and we couldn't believe the size of it. It was so big! We didn't know how we were going to fit in anywhere we were supposed to play. We were only able to use the full set at two outdoor shows we did—the Reading Festival and some festival in Ireland. We carted the whole bloody thing all over America, and we were able to use only half of the set at most. It was too tall.

GW Was the next Black Sabbath album, *Seventh Star*, supposed to be a solo album?

IONMMI I had gone off on my own and was working on a solo album, but it ended up

being a bloody Black Sabbath album. I wasn't in control of things then. The label said that I owed them a Black Sabbath album. Originally I wanted to use different singers on different songs, which is what I did when I finally released my first true solo album in 2000 [Iommi]. But it was so difficult in those days to get labels to allow their artists to guest on other people's albums. When Glenn Hughes came along, I decided just to do everything with him. If I used different singers it would have taken forever to make that album.

We did some shows afterward that were horrendous, because Glenn was in a bad state. He just didn't have the confidence, and it was difficult anyway because the album was called "Black Sabbath featuring Tony Iommi." It forced us to do shows as Black Sabbath, which meant that we had to play songs like "War Pigs" and "Iron Man," but with Glenn singing them. He did a great job, but he didn't last that long. We had to bring Ian Gillan back to finish the tour. That was a tough period for us.

GW What led to the Black Sabbath reunion with Ozzy in the late Nineties?

IONMMI We had gotten together for Ozzy's "final" show and played two or three songs with him in 1992. In 1997, we got a call from Sharon [Osbourne], and she asked if we'd be interested in doing some shows with Ozzy. It was low-pressure situation—nothing more than playing a few shows and no big agreements. I thought that sounded pretty good. I asked if they had asked anyone else yet, and they said that they wanted to ask me first.



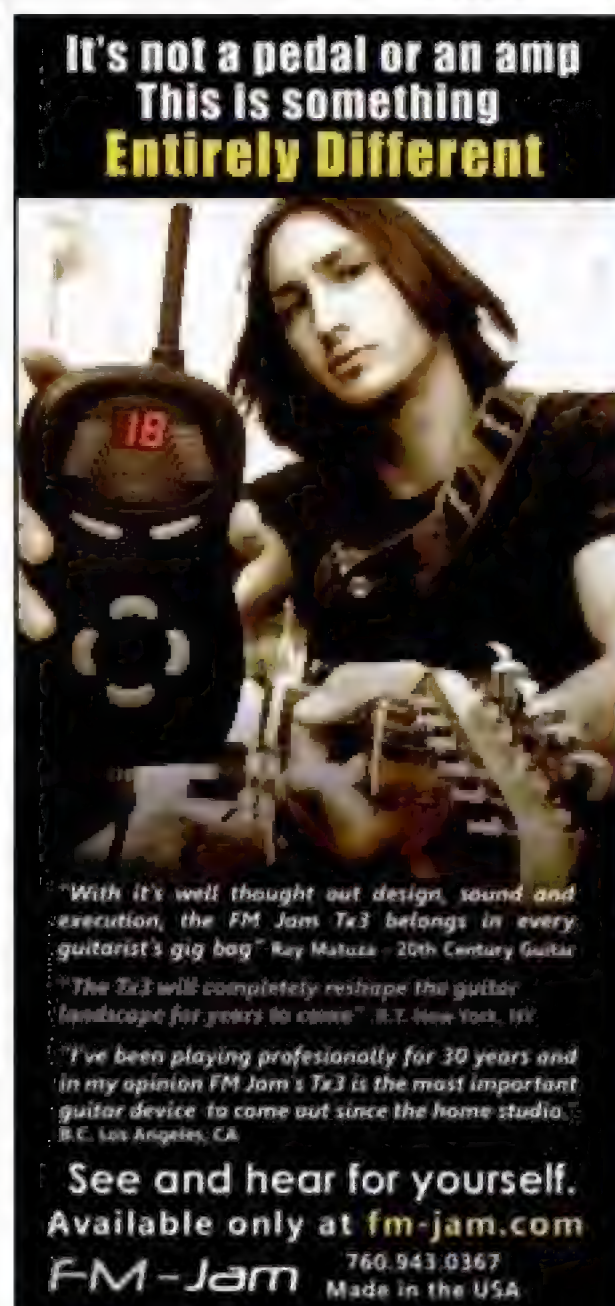
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Then they asked Geezer, but they didn't ask Bill. At the time Bill was going through a lot of problems, and they probably thought it would make things too complicated.

We did the shows, and they went well, but I knew that we had to get Bill back in it. We got him back, and off we went. It was lovely to play the songs as the band had done them. The audience reaction was just great. We all had buried the hatchet, and we were a band again.

GW Initially, Heaven and Hell was formed for a single, one-time tour, but it's now turned into more than that.

IONAMI That was another thing that wasn't planned. We're just taking it as it comes. When the label wanted to put out the *Dio Years* compilation, they asked me if I had any old recordings that we had never used. There were a few things, but I suggested approaching Ronnie and seeing if he'd be interested in recording a few new songs. Ronnie came over to England to work in my studio, and we got to know each other again. It really fell into place. We recorded one song, then two, then three, in a really short amount of time. We played it to the other guys. They thought it was great, and off we went and finished those three songs. Then we decided to go out on tour.

We're taking it step by step. We're not saying we're going to be doing this for the next 10 years; we've just done it because we really want to do it. That's much better than saying that the band is going to be around forever. Getting back together with Ronnie this time is a totally different thing. We give and take a lot more all around. It makes it so much easier. If you become too stubborn in these things, they don't last. It just blows to pieces. We definitely realize that this is it. We've dropped all of our egos and we're getting on with it. It's been great this time.

GW You've inspired a huge genre of music that is still going strong today. How does that make you feel?

IONAMI It's fantastic to me. When I look at MySpace, I can't believe all of the bands that are inspired by us. I'm always meeting guitar players who tell me that I inspired them to play guitar. I'm really proud to have had such a positive influence on so many people. ●

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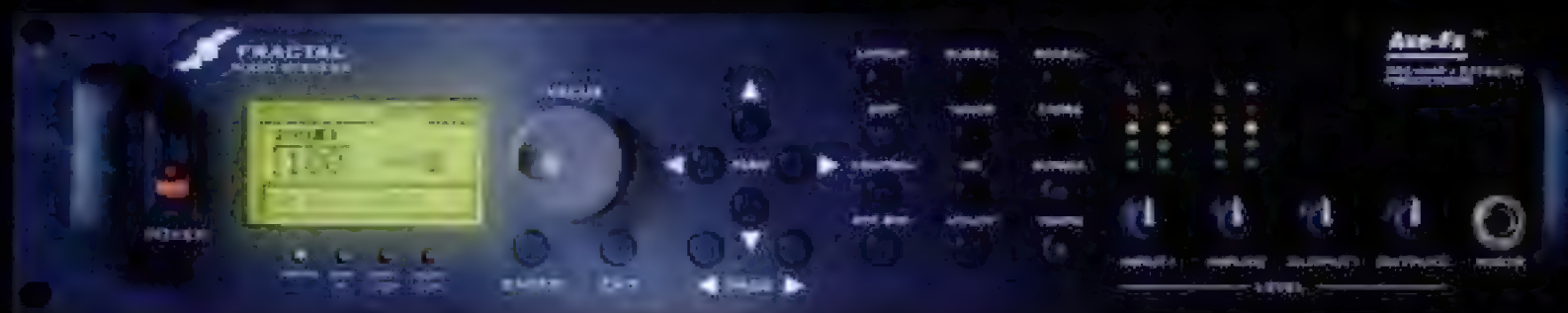
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INTO THE BLACK

A collection of famous hard rockers, shredders and metalheads pay tribute to **TONY IOMMI** and cite their favorite Sabbath song. **INTERVIEWS BY NICK BOWCOTT**



DAVE MUSTAINE (Megadeth)

"**I PERSONALLY LIKE** a very obscure track that was on one of Tony's least popular records with the original Sabs lineup: 'Never Say Die.' The simplicity of Iommi's style makes this rhythm progression one of my all-time favorites: fast, classic English riff-stylings with a climactic arrangement. I dug this song so much that I chose to record it for the Sabbath tribute record [2000's *Nativity in Black II*] we did several years ago."

ERIC PETERSON (Testament)

"**ALTHOUGH IT WOULD** be easy to choose any Black Sabbath tune from the early classic years with Ozzy, I would have to say 'Die Young,' from *Heaven and Hell*, is my pick. Not only did Sabbath recruit Rainbow's Ronnie James Dio but Tony reinvented Sabbath's sound, his guitar tone and writing style. 'Die Young' is classy and epic. During its angelic intro, Tony lays down some tasty licks and then slams into some heavy chord progressions that are instantly recognizable as Sabbath while keeping it fresh. His lead is incredibly fluent and really sits well with this song, too."

MICHAEL AMOTT (Arch Enemy/Carcass)

"**'CHILDREN OF THE GRAVE'** was one the first songs by Sabbath that I heard, and it still kicks my ass. This is prototypical thrash/death metal in all its downtuned, downpicked and palm-muted glory. Iommi's legacy with Black Sabbath is the foundation upon which heavy metal was built."

BRENT HINDS (Mastodon)

"**'SABBATH BLOODY SABBATH.'** The 'dreams turn to nightmares, heaven turns to hell' riff at the end of that song is unbeatable. I truly enter the Iommisphere over his guitar tone, not to mention his tasty placement of licks. That is one consistent and nimble geezer!"



BILL KELLIHER (Mastodon)

"**'DON'T WORRY IF YOUR DOC** tells you that you have the 'Symptom of the Universe'—Tony Iommi has the cure. That song has one of the heaviest opening riffs, straight from Lucifer's fiery fingertip, and the guitar solo is from the outer reaches of space. You just know Tony signed a deal with the devil to create the power of this riff and song."



JIM ROOT (Slipknot)

"**'IF I HAD TO PICK ONE SABBATH** song as my favorite it would be 'Lord of This World.' It's heavy, riffy and melodic, and it has a doubled lead—plus, it goes off in the middle and comes back around to the original riff seamlessly."

MICHAEL OCHS ARCHIVES/GETTY IMAGES (IOMMI); DAVE WILLIS/RETNA (MUSTAINE); ASHLEY MAILE/RETNA (MASTODON); DALE MAY (ROOT)

SLASH

"THE OUTRO RIFF TO 'Sabbath Bloody Sabbath' is the heaviest shit I have ever heard in my life. To this day, I haven't heard anything as heavy that has as much soul. Tony Iommi is the godfather."

MARK MORTON (Lamb of God)

"ONE OF MY FAVORITES has always been 'Electric Funeral.' There's something about the haunting simplicity of that opening riff that just sticks in my head and scares the hell out of me. Today's metal guitarists overplay and jam as many notes and tricks into a riff as they possibly can. Tony's work, particularly on 'Electric Funeral,' is a harsh reminder from an older, wiser, forefather that we are far too often chasing our own tails. Just a few correctly placed scary notes will blow the doors off your latest 'Betcha Can't Play This' riff damn near every time."



YNGWIE MALMSTEEN

"THE VERY FIRST Tony Iommi riff I ever heard was 'Symptom of the Universe.' Tony's use of the flat fifth would have got him burned at the stake a couple of hundred years ago. However, my all-time favorite Tony stuff is from the *Heaven and Hell*/*Mob Rules* era. It's outstanding. I saw Heaven and Hell live in Miami a few months ago, and they were just amazing."

PAUL GILBERT

"MY ONE FAVORITE Black Sabbath song? That's a torturous question if there ever was one. But today I shall choose 'Sweet Leaf.' Hearing this song transports me back in time to riding in the back of a van on the way to a heavy metal concert, trying to balance on a wheel well and listening to Black Sabbath through one speaker because the other one was blown out. It also transports me to every single school night of my eighth-grade year. I would get a ride to my friend Mike De Milo's house, and we would jam six verses and six choruses of the three Black Sabbath songs we knew, over and over again. Those were certainly good times."

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"FOR SOME REASON, the song 'Sabbath Bloody Sabbath' has always stuck with me. In fact, whenever I'm doing a soundcheck I'll invariably play it. There are so many great riffs in that song—the intro, of chorus, the jazzy B-section in the middle, which I love... And then there's that final riff, which defines heavy. That song is just all-around evil. I wish I wrote it."

JERRY CANTRELL (Alice in Chains)

"I THINK 'HAND OF DOOM' is a masterpiece. It's hypnotic and terrifying and has a seductive groove. The song explodes into a twisted landscape made physical through sound. When I was a kid I remember playing this track over and over late at night, with my head wedged between two speakers and the stereo on the lowest setting so I wouldn't wake my parents. Black Sabbath are such a huge part of my musical soul. Although I have never met the man, Tony Iommi spoke to me intimately through his music and inspired me to find a voice uniquely my own."

KERRY KING (Slayer)

"AS FAR AS OLD-SCHOOL Sabbath, I'd go with 'Electric Funeral.' That song has some monster riffs that have stood the test of time. As far as the later Sabbath years, 'Falling Off the Edge of the World' still kicks my ass. I remember when we played a show with Heaven and Hell, I asked Ronnie James Dio if they were playing that song, and he said it's usually in the set but that the Maiden guys wanted to hear 'Sign of

the Southern Cross' instead. I was so pissed!"

SCOTT IAN (Anthrax)

"HAVING TO CHOOSE your favorite Sabbath song is like having to choose which one of your kids you love the most. Then again, since everything on the first five albums is perfect, you can't make a bad choice, so 'War Pigs' it is. Why? Because it's the sound of the apocalypse. It's the sound of a vengeful God. It's the sound of a massive beast crushing all in its path. It's the sound of every bee in the world stinging you. It's the sound



of madness from the realms beyond insanity. It's the sound of a madman wielding an ax in the most beautiful way. That's why."

SEAN MARTIN (Hatebreed)

"'SABBATH BLOODY SABBATH.' That riff...are you kidding me? And that guitar sound! Tony Iommi is one of the most influential guitar players ever, and on this song he proves that down-picking is a must when executing a destructive riff. I mean, you can hear his strings squeaking against the pickups, and not just on this song. It's one of the coolest things about his sound."

LEMMY KILMISTER (Motörhead)

"'IRON MAN,' BECAUSE it's a good movie! It's also a remarkable song, with one of the most memorable riffs of all time."

KIRK HAMMETT (Metallica)

"I REALLY LOVE 'Killing Yourself to Live.' The way Tony cycles through the chords in the chorus always makes me think, Fuck that's heavy! I also love the wacky vibrato effect on his guitar during the verse. It is so incongruent with the part before that it sets up a really cool vibe when the gloomy melody line comes in. It really drives the whole concept home for me. How he plays counter point during the solos is fantastic, and I love the quasi-blues lead section, too. The change toward the end of the song shows the sense of humor Sabbath had: the 'smoke it' comment and the 'little boy blue' lyric are pure genius, with Tony riffing totally in sync! A lot of people gravitate toward the album's title track, 'Sabbath Bloody Sabbath,' but for me this is the stand out cut on the album. In fact, I respect this song so much that I never suggested it as a cover." ●

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ON THE 25TH ANNIVERSARY OF
BILLION DOLLAR BABIES,
ALICE COOPER

AND HIS FORMER BANDMATES REVEAL
THE STORY BEHIND THE ALBUM THAT MADE
THEM ROCK'S HOTTEST ACT AND
CAUSED THEIR PREMATURE FLAMEOUT.

BY JAAN UHELSZKI
PG. 72

BILLION



IN THE HISTORY OF ROCK and roll, 1973 is an exceptionally impressive year. Its 12 months saw the release of such gems as Pink Floyd's *Dark Side of the Moon*, Led Zeppelin's *Houses of the Holy*, the Who's *Quadrophenia*, Stevie Wonder's *Innervisions*, Yes' *Tales from Topographic Oceans*, Black Sabbath's *Sabbath Bloody Sabbath*, Grand Funk's *We're An American Band*, Mahavishnu Orchestra's *Birds of Fire* and Todd Rundgren's *A Wizard/A True Star*, to name but a few of the year's most outstanding albums—not to mention debuts from Lynyrd Skynyrd, Aerosmith, Queen, Steely Dan and the New York Dolls.

So it is particularly noteworthy that among the most successful treasures of that banner year was Alice Cooper's *Billion Dollar Babies*. Released in March 1973, *Billion Dollar Babies* showed the five-piece shock-rock act at the top of its game, not only as songwriters and performers but also as conceptual rock artists. In addition to reaching the top of the album charts, *Billion Dollar Babies* spawned four hit singles—the title track, "Elected," "Hello, Hooray" and "No More Mister Nice Guy"—and set the group off on one of the biggest and most elaborately staged tours rock and roll had ever witnessed.

It was an unlikely triumph. Just years before, during the late Sixties, they had been called "the most hated band" in Los Angeles thanks to their freaky and fussy fusion of art-rock dissonance and fuzzed-out psychedelia. The band members would parade in public wearing prissy velvet suits made from old drapes and too-tight pants pieced together from ripped evening gowns. Early lineups of the group circa 1967 performed as the Spiders and, briefly, the Nazz (a name they shared with Rundgren's more successful East Coast band). They landed the occasional gig, serving as the opening act for their friends the Doors as well as for their heroes the Yardbirds, whom they infuriated by playing nothing but Yardbirds covers.

By 1968, the group had settled into a stable lineup consisting of singer Vince Furnier, guitarists Michael Bruce and Glen Buxton, bassist Dennis Dunaway and drummer Neal Smith. That same year, the group adopted the moniker with which it would find fame and infamy. In an apocryphal story, the members claimed that Alice Cooper was a fetching 17th century witch that had been burned at the stake and with whom they made contact using a Ouija Board. At first it was the name of the band, but Furnier later claimed it as his own, a move that would haunt the other band members when the lineup dissolved. But in those early days, they were still a band, a democratic creative cooperative called Alice Cooper.

The band's 1969 debut, *Pretties for You*, was a critical and commercial failure, and as the year came to a close, Alice Cooper were \$100,000 in debt. Destitute, they landed in Detroit, the city of Furnier's birth. In a typically unlikely stroke of luck, they got a break when, during their performance at the Toronto Pop Festival, a fan threw a chicken onstage. Furnier tossed it back, expecting it to soar over the crowd. "I thought chickens could fly," he still contends. "Really." Instead it plummeted into the crowd, where it was torn apart. Alice Cooper became known as "the chicken-killing fag band." Suddenly, kids everywhere wanted to see them perform.

Their growing popularity led to a deal with Warner Bros. records, which paired them with producer Bob Ezrin. The young Canadian, who had never produced anyone before, drilled the band members at their rented farm in the outskirts of the Motor City, forcing them to practice every day and work on their craft, their songwriting and even their trashy, violent, flamboyant stage show. During that time, Bruce began a manic course of wood shedding, improving his playing until it was top notch. He also began to write hooky pop gems that changed the band's musical direction. Riff-driven songs like "Under My Wheels" and



Performing on *Top of the Pops* in 1972: (from left) Michael Bruce, Alice Cooper and Dennis Dunaway

"Be My Lover" earned Alice Cooper radio play and fans. In January 1971 they unleashed *Love It to Death*, which catapulted them onto every radio playlist with "I'm Eighteen," a precursor to Nirvana's teen-angst anthem "Smells Like Teen Spirit."

Before the year was out, it was followed by *Killer*, an album that showed the group to be well versed in both heavy rock (the bludgeoning metasonics of "Under My Wheels") and high concept (the morbid track "Dead Babies"). By now, Furnier had become Alice Cooper, in the eyes of fans and outraged parents. Perhaps to satisfy both, the band's live show began to be presented as a morality play in which Alice was punished for his evil deeds and put to death. The *Killer* tour featured a gallows from which he was hung, blood spurting from his mouth as he dropped to his death, thus establishing a level of theatricality for future acts like Kiss and Marilyn Manson, among others.

School's Out, released in 1972, catapulted the band into rock's heady stratosphere, where they outsold even Led Zeppelin. The title track became a hit single and helped propel the album to No. 2 on the *Billboard* charts.

But it was with 1973's *Billion Dollar Babies* that Alice Cooper outdid themselves. Already an international sensation, playing sold-out shows and earning \$17 million dollars in 1972, they needed to do something even more sensational than what they had done before. And they did, crafting a concept album that dealt with their own wobbly place at the top of rock's slag head, and the decadence that they found there. "It was about us," Dunaway said. "We were the Billion Dollar Babies," echoed Bruce. Preproduction commenced in a mansion in Greenwich, Connecticut, before Ezrin moved the sessions to London. Some of rock's

**"WE WERE
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VERSION OF
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AND
WE
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DANCED
ACROSS
THE
UNITED
STATES."
—ALICE
COOPER**

biggest names showed up to these sessions, including T-Rex's Marc Bolan, the Who's Keith Moon and British folk singer Donovan, who sang on the album's title track.

The stage show for the tour was appropriately dazzling, as if lifted from a classic Hollywood film. During "Hello Hooray" Alice would materialize through a puff of smoke. Wearing white tails, a ripped leotard and leopard-skin boots, he would high-step onto a 25-foot-tall stage that weighed eight tons and was built on three levels, connected by a huge staircase that lit up when Alice walked on it. Behind Neal Smith's drum kit was an Egyptian sarcophagus, which shot lasers during the show while Cooper molested dolls, caressed a nine-foot pet boa constrictor and, as usual, was executed at the show's climax.

The *Billion Dollar Babies* tour was the largest rock extravaganza in rock history. A British poll from the time named Alice Cooper the number-one group in the world. Ironically, as is so often the case, just as the band was hitting its peak, it was falling apart. Blame it on years of tirelessly climbing to the top, churning out three albums in two years, the jealousy of band members as all attention was given to Furnier or the blind eye that was turned to Glen Buxton's alcoholism. Whatever caused the fracture, the personal and professional relationships of these five friends—four of them high school chums—were shattered a year after the release of *Billion Dollar Babies*. They managed one more album—*Muscle of Love*, released a mere eight months after *Billion Dollar Babies*—before breaking up in 1974.

Alice Cooper released his solo debut, *Welcome to My Nightmare*, in early 1975 and never looked back. But perhaps he should have, because never again would he reach the level of success that he

had when he was with his original band. Buxton's death from pneumonia in 1997 closed the door on the possibility of a full-band reunion.

Yet, we've managed a reunion, of sorts. Here, for the first time, Alice, his former bandmates, Bob Ezrin, Shep Gordon and others tell the story behind the making of *Billion Dollar Babies*, the album that made Alice Cooper the biggest stars in the world during rock and roll's most celestial year.

THE CONCEPT

SHEP GORDON It's really hard to say why it all came together with *Billion Dollar Babies*. What I do know is that the Seventies were a time of real change, and the success of Alice Cooper was almost like a perfect storm. We had a young producer named Bob Ezrin, who was coming into his own, and there was Alice, who was really coming into his own, and there was a social climate that was very open and willing to accept new and outrageous ideas.

ALICE COOPER The two albums before *Billion Dollar Babies*—*Love It to Death* and *Killer*—were critically acclaimed. There was a general feeling that each of our albums was a little better than the last one and that we were not just a flash in the pan. We kept raising expectations by coming up with good songs like "Eighteen," "School's Out" and "Under My Wheels."

After *Billion Dollar Babies* came out, even people like Bob Dylan and members of the Beatles started saying nice things about us, which was the final stamp of approval. Dylan loved "Generation Landslide," and John Lennon's favorite song for a while was "Elected." It didn't get better than that.

We were also becoming better players, and with each tour the stage act was getting tighter. There's a great tradition of show business in America, and people could relate to the theatrical aspect of what we were doing. We were the rock version of Hollywood, and we just tap-danced across the United States.

MICHAEL BRUCE *Billion Dollar Babies* was about the fantasies in our heads. Most of it consisted of inside jokes, and the more inside the joke, the better we liked it.

DENNIS DUNAWAY The album was a cartoon version of the band: it was about a bunch of guys whose success allowed them to live in complete excess. But in reality

"YOU CAN'T
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DESCRIBE
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FEELS WHEN
YOU
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AT THE
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STONES
AND LED
ZEPPELIN
AND
EVERYBODY."
—ALICE
COOPER

we were working so hard, we didn't have much time for excess. In those days we were putting out two albums a year plus putting together a massive stage show, so we were always under the gun.

NEAL SMITH *Billion Dollar Babies* is not a real concept album. Thematically, it's about decadence, but it doesn't really tell a story. The concept was manifested in the product—the cover looked like a green snakeskin wallet stuffed with money—and it leaked into the music.

BOB EZRIN I always said that Alice Cooper held a fun-house mirror up to American society. And that's what it was: a bigger, fatter, more excessive, more selfish version of our culture.

THE RECORDING

SMITH We started recording the album in this communal mansion we rented in Greenwich, Connecticut, in August of '72. I've been in the real estate business for over 20 years, and to this day I've never seen a ballroom in a mansion as large as the one in that house. We actually were able to set up our complete stage inside of it. You could park a Volkswagen in the fireplace.

EZRIN We were doing preproduction there, but since we were making some money, we decided to bring in a mobile unit to do some recording there as well. I thought we might capture something really unique, and some of the sounds that came out of that house are really special and would not have happened in a formal recording studio.

SMITH The house was beautiful and monstrous. We did record a lot of songs there, including "Elected" and "Sick Things." The ceilings must've been 40 feet high. We built a huge drum riser that was at least 10 feet tall and the drums you hear on "Sick Things" are the product of having those drums with microphones all around the ballroom. We also recorded at the Record Plant in New York and Morgan Studios in London.

DUNAWAY We recorded the bed track to "Elected" in the mansion, and I just remember when it got to that tail end where the bass does the cascading, descending line, I knew it was a hit. I can't say the same thing, for example, about "I'm Eighteen"—I had no idea that was going to be a hit.



We were feeling our oats. We were playing our best, and we knew that people would be listening. We were under pressure, but bringing it into our own home made it easier than working in a traditional recording studio, where every tick of the clock means dollars spent.

EZRIN One thing I do remember in that house was Neal's bedroom, which was a total shrine to Neal. It was blood red, filled with Nazi memorabilia, a snake and mirrors everywhere, so he could watch himself on the bed with his long, blond locks flowing over his blood red pillows. He was a total narcissist, but admittedly so. He had a great sense of humor about it.

THE MUSICIANS

COOPER Our manager Shep Gordon had a natural knack for knowing what to do next. He saw what worked and knew how to capitalize on it. We were also smart enough to listen to our producer, Bob Ezrin, who was a master musician.

But we were not manufactured in any way. The band would write all the time and rehearse nine or 10 hours at a stretch. We worked really hard, because we knew we were competing with bands like Led Zeppelin. We actually had an inferiority complex. We were sure everybody was better than us, which made us work harder, and it pushed us to greater heights.

Michael Bruce was a really good rhythm guitar player, and he was the guy that held everything together musically. He was our John Lennon in that sense. Neal Smith was the ultimate showman. He would find out how many drums the Who's Keith Moon had in his drum kit, then go out and buy one more and then call Keith and brag about it. He would stand on his kit and twirl his sticks, and I would just look at him while we were onstage and laugh and think nobody has that kind of ego! Our bassist Dennis Dunaway was the artist—he was the best musician in the band.

DUNAWAY We had two guitarists that were very different from each other, which is often overlooked. Michael had this cutting, inventive, riff-oriented guitar style, and Glen Buxton was like an angry

hornet. Yet they were able to complement each other. I can't think of any other guitar duo that worked together like they did.

EZRIN Glen's lead guitar playing in the early days was remarkable and unique. Okay, his technique wasn't fantastic, but his musical sensibility was really special. "School's Out," for example, was entirely his riff. He walked in with that, and that started the whole hall rolling. But there were signs even before *Billion Dollar Babies* that Glen had a problem, and it eventually killed him. Glen drank himself to death.

DUNAWAY Glen always rebelled against anybody who told him how to do anything. As things progressed, the band was pressured to do things in a shorter period of time, and we were expected to create hits. And because of that, the record company became the authority, and that's when Glen kind of dropped out.

If you wanted Glen to play a great part, you would say, "Glen, would you like a blue light or a red light?" You know, it was mood: all

Spare No Expense: The original Billion Dollar Babies release featured an embossed sleeve designed like a wallet, an album liner with four-color picture (see photos at bottom) and an oversized removable billion dollar bill.



The shoot for the album's album liner photo featured rabbits, a baby in Alice Cooper makeup and one million dollars in cash (flown under guard from the U.S. to London and returned the next day). The photo got the band in trouble with the U.S. Treasury, which prohibits currency from being photographed without permission.



mood, all feel. But as soon as you started telling Glen, "Okay, I need an A minor scale here, and I need that there," forget it. He had to do it his own way or drive you crazy.

BRUCE Glen started doing more drugs and he couldn't handle it. I tried to help him, but his girlfriend was using too, so it didn't help.

EZRIN Things would come up that were difficult to play, and Glen wasn't quite up to the task. I think he ran away from situations where he felt embarrassed, and he was becoming more and more embarrassed as time went on.

Your problem creates bad performances and your bad performance feeds your problem, and that's what was going on with Glen. But he'd have moments. He'd have moments of great lucidity and ability and then periods

where he just wasn't useful. On *Billion Dollar Babies* there were lots of things he was not able to play and had to be played by others, like [session and touring guitarists] Mick Mashbir and Steve Hunter.

THE SIXTH COOPER

DUNAWAY We were a theatrical band. It's not as easy to be theatrical in the studio, but with Bob Ezrin's help we managed to figure out how to do that. Being theatrical onstage is visual, but take away all the visuals and you have to still portray theatrical ideas through music. We had to learn to do that as well, which I think we did on *Billion Dollar Babies*.

COOPER I think that we would all agree that

Bob was our George Martin. He was the one that could "hear." We would jam for 25 minutes, and he would say, "Okay, throw all of it away except this part right here—that's the hook, that's the hit." The amazing thing was that we listened to him. Because, generally, we didn't listen to anyone.

EZRIN I felt I understood what the Alice Cooper persona was. Sometimes Alice would say I saw it more than he did. I just held him to that role, and together we developed a really multi-dimensional, interesting character—sick sometimes, but sometimes really just plain smart.

But it wasn't just Alice. Each guy in the band would come in with amazing ideas, so part of my job was literally arranging the furniture that they had already created. On occasion, there were a few pieces missing, and that's when I would contribute.

DUNAWAY There's a tendency for people to say that Bob Ezrin changed everything, but that's not exactly true. Michael's the one that changed, and a lot of the songs that were on *Love It to Death* were done pretty much the way that Michael wrote them. Not to take the shine off of Bob Ezrin's input, because it was invaluable. We couldn't have done it without him. But Michael's songwriting is what made the band, and it's what made those albums.

EZRIN Michael Bruce is one of the great rhythm guitar players of all time and a great riff rock writer. I mean he came up with just amazing, simple but powerful guitar-driven songs. Alice was the lyricist, but Michael wrote a lot of the music and was a huge contributor to everything.

DUNAWAY "No More Mr. Nice Guy" was a perfect example of Michael walking into the rehearsal room, plugging in and playing a song that was pretty close to the finished product. What made the difference in the band was that Michael started woodshedding after *Easy Action*, the album before *Love It to Death*. He simply went into a room by himself and practiced a lot. That's when he became a really good guitar player, and that's when his songwriting got a lot better.

BRUCE I wasn't trying to be the leader of the band, but I certainly stepped up to the plate at different times when there was nothing going on. I was always a team player, and I always tried to make things go forward. We were such a great band, and everybody contributed.

Dennis was such a talented guy and a real virtuoso on the bass. He would play scales and melodies that were totally original. Neal on the other hand was like thunder. Yeah, he was a thundering god. He had so much tenacity and balls that he would tell you he was going to play the impossible and actually pull it off.

THE SONGS

DUNAWAY We had to write our albums on the road, so a lot of the album concept came together in a station wagon on the way to a restaurant and then continued from the restaurant to an airplane. Somebody would throw out an idea, and even if it was bad, everybody would sort of throw in another card to try to trump it. And we would take that idea to its most outrageous possible conclusion, and then we'd either throw it out in the end because it became too silly or

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we'd actually make it happen.

We knew that we wanted the title of the album to be *Billion Dollar Babies*, but we didn't have a song yet. So this songwriting friend of the band, Rockin' Reggie, knocked something out with Glen. It was originally a beautiful, Roy Orbison-type of ballad. We all sat down and ran through it about five times, until I said, "If this is going to be the title of the album we've got to set a stick of dynamite under it. It's got to be exciting."

I remember everybody looking at me, saying, "Yeah? So whadda you got?" And I had nothing. All I knew was that I wanted it to be exciting. The pressure was on, so I cranked my amp up and just started playing the opening riff, and the song radically changed. From

"TOGETHER WE DEVELOPED A REALLY MULTIDIMENSIONAL, INTERESTING CHARACTER—SICK SOMETIMES, BUT SOMETIMES REALLY JUST PLAIN SMART."

—BOB EZRIN

there, of course, everybody came up with these great parts to go with it, and that's how that song turned from a ballad to a high-energy rocker. I wish I still had a recording of the original one, because you wouldn't recognize the style, even though you would recognize the lyrics.

COOPER Yeah, you write the title first, then figure out how to twist that into Alice Cooper land.

SMITH I think "Sick Things" is one of the most powerful songs ever written. It's true we did things to get attention. "Dead Babies," was intentionally controversial, but it's still a great piece of music.

The only song on the album I felt a little lukewarm about was "Hello, Hooray." We didn't write it, but we did a good job beefing it up. I don't know if you know, but as the song is fading, you can hear a real cannon going off! This is a long time before AC/DC's "For Those About to Rock."

EZRIN I first heard "Hello, Hooray" on a Judy Collins album. Her version and ours bear almost no relationship to each other, but I loved the idea of the lyrics. It declared, "This is going to be big. This will be our biggest show ever." It just seemed to be a very fitting introduction. It had all of the majesty and yet was completely ironic at the same time. And it kind of summed up the experience of this grand rock spectacle: the *Billion Dollar Babies* as they hit the stage with all their excess and all their self-centeredness and all their posing and posturing. I had to really fight for it, and after Alice changed some of the lyrics, it became a Cooper song.

DUNAWAY One of my biggest disappointments was that "Generation Landslide" wasn't a single. It's my favorite song for many reasons. Even Bob Dylan cited the lyrics as being great. We had never seen Bob Dylan compliment anybody's lyric writing before that.

LIFE AT THE TOP

COOPER When we heard the album back, we looked at each other and said, "Boy, I hope this is a hit." But in our heads, we were already thinking, This is going to be a hit.

We went from oblivion to the number-one band in the world. And in April of 1973 there was no band bigger than us. You can't even describe how it feels when you look at the charts and you're number one, ahead of the Rolling Stones and Led Zeppelin and everybody.

SMITH How did I celebrate when we went to number one? We were at least past the halfway point of the *Billion Dollar Babies* tour when it happened, and we were down in Fort Lauderdale. I remember Alice and I and our road manager grabbed one of the limos, and we went down the strip. We sat down at a bar and I said, "What's the biggest glass you have in here?" The bartender shows me this big, like 32-ounce beer glass. I said, "Fill it up with vodka." And he goes, "Do you know how much that's going to cost?" I said, "Which part of 'fill it up with vodka' don't you understand?" By the time the glass was half empty, Alice and I were on the dance floor dancing together, and I was taking chairs and tables and flinging them everywhere.

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GLEN & THE END

COOPER Glen was kind of my best friend, and I just watched him disintegrate. I couldn't get him to concentrate. All of us talked to him about his drinking and drug use, but we just could not pull him out.

Glen would say, "Yeah, yeah, you're right, you're right," but he couldn't stop. He only felt comfortable when he was getting away with something. Everybody else knew that we had a career to protect, so we faked it as long as we could. We put other guitar players in there, and we did things like that, but we sure didn't want Glen not to be in it, because everybody loved Glen. He was our Keith Richards.

MICK MASHBIR The band had Shep send me a

telegram, that said "URGENT. CALL ASAP." I called, and Shep said that the band wanted me to play on the new record.

BRUCE We didn't decide to get another guitarist. Mick was our friend from Arizona, and we needed some more guitars to cover all the parts on *Billion Dollar Babies*, so we just had him come out and start playing with us. And then the keyboard player Bob Dolan followed, and I liked it because it added a lot of diversity to the group. Bob was a real good piano player.

MASHBIR When I got to the band's mansion, I immediately went up to Glen's room. He said, "Mick, what are you doing here?" I said, "I've come back to play on the new album." Glen said, "Cool. Do you want to see my fish?" He had a Blue Oscar fish in his bathtub.

Glen didn't show up for my first rehearsal, so I just started writing my own parts. About half the songs were written at that time. I think the band had already finished "No More Mister Nice Guy," "Raped and Freezing," "Billion Dollar Babies" and "Hello, Hooray." It was pretty weird, because Alice never spoke to me during rehearsals or recording. I think he was too busy working on his lyrics. I really didn't receive much input from Bob Ezrin either, so I figured I must be doing something right.

Since I was there to play on the record, I took that at face value. I had no illusions of being a permanent member of the group. In fact, after we finished the album, I went back to London. They called me to come back for the tour two months later.

I wrote all my own parts on the *Billion Dollar Babies* album and played just those parts during the tour. Glen played his own parts, and we shared solos on "Billion Dollar Babies" and "Eighteen" with Michael Bruce. On songs like "Elected," I was the second rhythm guitar player. Michael and I had no problem making our parts mesh, and that left room for Glen to do his thing. I never played the encore of "Under My Wheels" and "School's Out." That was all Glen.

BRUCE Mick and Bob broadened our horizon, but in hindsight it probably contributed to Glen's downhill momentum, because now he didn't have to hold up the sound of the band. Now there's another guitar player and a keyboard, so he didn't have to do anything but stay up late and do whatever he did: mischief, sleep in and not take care of business. Was there a sense it wasn't working anymore? Yeah, being around Glen was real difficult. It made everything hard, and it wasn't working like it used to. And it just kind of went downhill from there.

MASHBIR I think that the band was no longer the band Glen had started. He became disillusioned with the direction they had taken and couldn't really find a place for his unique playing style.

SMITH I always say that we never came to a decision about Glen. Pink Floyd fired Syd Barrett when he became dysfunctional and hired David Gilmour, and that's what we should have done. Instead, we put a Band-Aid on the situation when we got Mick. Ultimately, I think the band destroyed itself because it couldn't bring itself to kick Glen out.

GORDON The band fell apart after the following album [*Muscle of Love*], but I don't think Glen's inability to perform had anything to do with it. He wasn't significant in the breakup at all. It's a classic story: Alice was getting the attention and the band started resenting it. On paper one would say they should've thanked him for doing all the press. He would work eight, 10, 12 hours a day, seven days a week, doing publicity, while they would just play a show. Alice would have to do hours of interviews every day that there was a show and then hours after the show. The guys would show up and play and then go party. The money got split equally, but they just couldn't deal with the fact that he was famous.

SMITH At the end of the *Billion Dollar Babies* tour, all the press was talking about fucking Alice, and there was nothing about the band. It was slowly going in that direction, and it was becoming more and more and more apparent.

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There was one time during the tour where I was in the limo and somebody told me to get out of the car because it was Alice Cooper's limo. They're lucky I didn't stab 'em.

THE BREAKUP

COOPER The *Billion Dollar Babies* and *School's Out* tours really exhausted us. We couldn't take a break because we were riding this gigantic tidal wave. We should've stopped for a while, but in those days, you didn't. You did two albums a year and you toured all the time. We went right into recording *Muscle of Love*, which was an okay album, but there was something missing.

Were we aware of the irony that we were falling apart just as we reached the top? No.

Honestly, everything was day to day. Nobody sat around and thought about tomorrow. We were all overdoing everything, but there was a certain brilliance in that.

MASHBIR During the *Billion Dollar Babies* tour, everyone was living out their rock and roll dreams. The real cracks showed up later in the year during the *Muscle of Love* Christmas tour.

DUNAWAY After the *Billion Dollar Babies* tour, we immediately recorded *Muscle of Love* and did another tour. Then we took a year off because Michael had some great songs that he wanted to record that weren't appropriate for the Alice Cooper group, and that was understandable. It was a good time to take a break anyway, because we had been driven into the ground.

SMITH Nobody wanted to give Glen the ax.

I mean nobody could. He actually started the band and he taught Dennis how to play, and Alice and Glen and I were buddies through the whole duration of the band. That's why we took the year off. We couldn't decide what to do. During that period of time, Mike and I recorded solo albums, which opened the door for Alice to record *Welcome to My Nightmare*. After that, we were ready to get back together to do the next Alice Cooper group album, and Alice didn't come back.

BRUCE I remember doing an interview with the *Hartford Record*, and the reporter said, "We hear that Alice is breaking up the band." I had no idea and said, "No, no, no, it isn't true." It took me some time to wipe the egg off my face.

We didn't know that the band was over for a long time. We were just naïve about it. We took some time off, and then we just never got back together. There was never any talk about not doing the band. After a while, we tried to contact Shep, but nobody ever returned our calls until Neal finally got through. He was the one that told us that Shep said Alice didn't want to work with us anymore. That's what happened. We were fired. And I think Shep could have done more to hold it together. He just let it fall apart, and then he picked up the pieces that he wanted.

GORDON It's funny, because Alice always comes off as the villain in this piece. We begged. I mean, twice Alice said, "Guys, listen, we agreed that we weren't going to break up until we were all millionaires. That was our deal. And with all of these solo projects, you are now breaking us up. Understand that if you take all this time away from the band, I may not be here when you come back." He didn't fire them; they actually fired Alice!

Alice was so loyal to them, because he realized when we made the decision that the band would be called Alice Cooper and he would be called Alice Cooper that they were going to get lost in the wash.

COOPER I think some of the guys in the band didn't really want to do the theatrics anymore. They knew how much it was costing us, and it was very expensive to do these big shows. They had it in their mind to pare down and do something simpler. I just couldn't see that. The way I saw it, if we went backward we'd be dead. We needed to go forward. In my head, *Welcome to My Nightmare* had to be bigger than *Billion Dollar Babies*.

BRUCE Alice tells the story that we wanted to wear blue jeans and hippie hats, and he's the one that saved us, but that's not true. He's the one that ditched us.

When I heard the songs from *Welcome to My Nightmare* on the radio, the only problem was I heard 'em on the radio. It was like, Okay, there's where you're never going to be again, son. To this day, the only thing that I can take from that is, every time he plays, he cannot perform without doing the songs that I wrote with him. He has to do them.

But it was a great experience. Wouldn't trade it for the world. I met a lot of wonderful people and got to play a lot of great music, some of it my own. I have the greatest respect for everybody in the band—even Alice, Shep and Bob Ezrin. Very talented people. It was hard to keep it together, and it's probably lucky it lasted as long as it did. I'd do it again in a heartbeat. 🍎

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Kurt after Nirvana performed at the Motor Sports International Garage, in Seattle, on September 22, 1990. Many felt this concert marked Nirvana's accession to stardom.

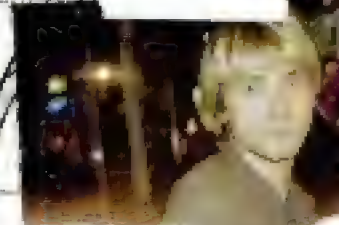
EYE OF THE STORM

EXCERPTED FROM *Cobain Unseen* (LITTLE, BROWN AND COMPANY) BY CHARLES R. CROSS

Celebrated as a songwriter and musician, KURT COBAIN was also a gifted artist. In this excerpt from his new book Cobain Unseen, Nirvana biographer Charles R. Cross explores the visual side of Kurt's dark art.

"I feel this society has somewhere lost its sense of what art is. Art is expression. In expression you need 100 percent full freedom, and our freedom to express our art is seriously being fucked with."

—AN ENTRY FROM ONE OF KURT COBAIN'S JOURNALS



**COBAIN
UNSEEN**

THE DOOR WAS ALREADY OPEN, so I knocked on the frame. For a long time, no one appeared, and I was left staring into a tiny Olympia, Washington, apartment and pondering its mystery and history. As with most things you imagine before you see them, the place was smaller than I had expected. My mind had given it a scale based on the significance of what happened here rather than on the simple fact that it was a one-bedroom apartment that in 1989 rented for \$137.50 a month. Finally, a twenty-something college student wearing boxer shorts appeared on the threshold. I'm certain he initially thought I was selling magazines or saving souls. When I flashed the badges of my profession—tape recorder, notebook and camera—he shrugged his shoulders and invited my companion and me in, pointing toward a saggy sofa behind a flea-market coffee table.

Biographers are sometimes forced by necessity to be nosy, and such was the case on this day in the spring of 1999 when I found myself asking to tour this man's home. He was nice about it and told me I could

have the run of the place. It was tiny, and I walked the entire apartment in 60 seconds.

Mostly, it was what I had anticipated: a typical apartment in a run-down house. I'd already seen a floor plan, so I knew the location of the infamous bedroom wall once covered with "Kurt smells like Teen Spirit" graffiti, and I knew that there were two other apartments in the house. Yet floor plans hadn't captured the smell, which was equal parts pet-shop muskiness, cheap-ramen-noodle infusion, and the essence of one-too-many burned pots of Kraft macaroni and cheese.

It was in this apartment that Kurt Cobain crafted his unlikely musical revolution. He sat down one day in this tiny place and wrote out the first draft of "Smells Like Teen Spirit," not even knowing the name referred to a deodorant. In doing so, he forever recast the parameters of what the chorus of a pop anthem might include ("A mulatto, an albino, a mosquito, my libido"). At the same time, he expanded the emotional landscape of rock music: anger, alienation and angst were added to the canon. From this diminutive place, he created, with Nirvana, a broad musical vision that forever changed popular music.

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NIRVANA

Kurt was fascinated with metal and would cut out color pictures of it from magazines to use in collages. Part of the collage shown here was displayed on the refrigerator in his Olympia apartment.

The apartment didn't look like much, but it was all Kurt could afford at the time, and he could barely manage to pay the rent. Here he wrote songs, watched countless hours of television, ate gelatinous cheese products, wrote hundreds of entries in his journals, painted dozens of pieces of art and suffered, as he suffered nearly everywhere. Sitting in the sordid flat, I could imagine the frustration he must have felt with his circumstances, particularly during the years when his band couldn't get a label deal. One of the greatest myths in rock history is that Nirvana were an overnight success. In truth, the band did nine tours and played together for four years before they became successful. During most of that time of struggle, Kurt lived in abject poverty in this Olympia apartment. From this humble address, he dispatched hundreds of letters to record labels, begging them to sign him. He even offered to finance the release: "We are willing to pay for the majority of pressing of 1,000 copies of our LP, and all of the recording costs..." he pleaded in one such missive. "PLEASE send us a reply of 'fuck off,' or, 'not interested,' so we don't have to waste more money sending more tapes." The postage alone was killing him.

The anomie Kurt felt during that period is easier to fathom than what happened four years later, at the height of his fame, when he took his own life in the greenhouse of his 15-room Seattle mansion. Every year, thousands of fans visit the park that abuts that mansion, but few have ever seen Kurt's one-time Olympia residence, in part because it is a private home where even meddlesome biographers are barely tolerated. Perhaps I was allowed in only because I visited it with Tracy Marander, who for a time had lived in the apartment with Kurt, back when they were dating. The current tenant may have had more sympathy for a former resident coming back to search for pieces of her past than he might have had for a reporter.

Tracy was kind enough to give me a tour that described what the place used to look like. There was once a Beatles poster on the wall and pictures of diseased vaginas on the refrigerator. The graffiti "Kurt smells like Teen Spirit" in the bedroom had gone up after Tracy and Kurt had split, and it had been painted over long ago. Kurt was evicted from this apartment in 1991 for not paying his rent while he was in Los Angeles recording *Nevermind*, and the graffiti, along with many of his creations, was lost.

Yet a concrete connection to Kurt's legacy was still there, in the garage, sitting on a shelf. The garage was an unheated shack that made even the humble apartment look posh, and Kurt spent time there repairing the guitars and amps he smashed onstage. He also used the garage as a studio when he worked on art projects that required more space, as Tracy was pointing out when she peered up on a storage shelf.

"HIS
THEME
WAS
PRETTY
CONSISTENT:
EVERYTHING
WAS JUST
A LITTLE
F*CKED-UP
AND DARK."

—Krist Novoselic

"That's Kurt's tent," she said. Technically, it was her tent, as during their time together she bought everything they owned. Like the debris of many a breakup, the tent had remained with the house, and Kurt used it on the occasional camping trip. It wasn't like the discovery of a lost guitar or a missing reel of tape, but it struck me as spooky, nonetheless. Kurt had been dead five years at that point and hadn't lived in Olympia for almost a decade, but there, hidden in a cubbyhole, a part of him remained.

MOST OF THE EFFECTS that once filled that Olympia apartment and the other residences in Kurt Cobain's short life now sit in a secure high-tech storage facility hidden from sunlight and the eyes of fans. In researching my 2001 biography of Cobain, *Heavier Than Heaven*, I toured virtually every place Kurt ever rested his head, plus I had the great fortune to examine his personal effects that were in that storage space: his diaries, paintings, unreleased recordings, correspondence, home movies, record albums and the ephemera in his collection of oddities. When I first saw many of these items, I was struck by how visual he was and how the music told only part of the story of Kurt's creativity and obsession. Even in the age before eBay, he was a fanatical collector of heart-shaped boxes, porcelain dolls, Visible Man models and other curiosities. Haunting thrift stores and swap meets, he bought old View-Master slides, board games from the Sixties, plastic drink stirrers, action-figure toys and anomalous books and magazines. Considering that Kurt was homeless for part of his adulthood, I was shocked at how much of his stuff—how much of this odd collection—had survived.

On display in his various homes when he was alive, these spoils were, in effect, a traveling museum of American weirdness. Kurt's collectibles were mirrored by themes he wrote about in his journals and his music. "An albino, a mosquito" or, better yet, "With the lights out, it's less dangerous" made sense, in a warped way, to anyone who ever walked into his Olympia apartment and saw an Archie Bunker board game sitting next to an Evel Knievel action figure. "His whole house was cluttered, and there were things everywhere," Nirvana bassist Krist Novoselic once told me. "Yet he was a serious artist, and that was one of the ways he expressed himself—how he filtered the world. It came out a lot of ways, and some of it was morbid and twisted. In fact, all the art is decadent and twisted. His theme was pretty consistent: Everything was just a little fucked-up and dark."

Kurt was an obsessive collector of toy monkeys, particularly ones of a musical nature. Over the course of his life he acquired dozens of them in every style, from inexpensive stamped-metal toys to finely honed plush dolls.



Whether he was in the recording studio or in his apartment with an easel, Kurt did not consider himself an artist in the traditional sense. "An artist is in need of constant tragedy to fully express their work," he once wrote in his diary. "I'm not an artist." Later in the same entry, he lamented, "I feel this society has somewhere lost its sense of what art is." It was a

divine paradox that made Kurt Cobain such a talent but also contributed to his many personal demons. Still, whether he would have classified himself as such or not, Kurt suffered the artist's predicament: the very reasons why he felt pain were the fuel that drove his artistic passion. His dysfunction was his greatest gift and his heaviest burden.

If you had walked into that Olympia apartment when Kurt was in residence, you would have seen his abnormal world on display. On the walls were his drawings, posters he'd doctored by adding mustaches, and graffiti written directly on the wall with magic marker. And on the coffee table—probably

"AN ARTIST IS IN NEED OF CONSTANT TRAGEDY TO FULLY EXPRESS THEIR WORK."

—Kurt Cobain

the same beat-up wood coffee table I rested my feet on when I visited in 1999—you'd have seen his journals sitting next to a Mr. T action figure. He did not hide his stuff, not even his journals, but instead felt great pride in showing them off. Many of Kurt's friends reported that when they visited, he shared cartoons or passages from his jour-

nals, and he enjoyed having an audience for his creative work.

One page of those journals offers a contradictory view on whether Kurt wanted these creations to be private after his death: "Don't read my diary when I'm gone," he wrote at the top of a lined sheet of paper. And then, as if he'd rethought that idea as soon as he had written it, he backtracked. "Please read my diary," he pleaded. He most likely wrote

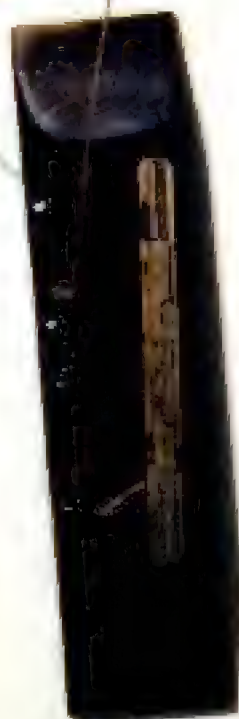
these words in 1990, four years before his death and a year before the apex of his fame. Nonetheless, they read like a self-penned epitaph: "Look through my things," his scrawled penmanship asks, "and figure me out." ♦

Kurt wrote on anything and everything, including the back of his scratched guitar, shown here.

Its so
Soothing to know that
You'll see me at any
Chance you get up you'll
See me relaxing in a cup you'll
See me, IF I make one mistake
I miss the comfort in
Being sad.
Being on edge.

Its so relieving to know that you'll
Straight in the Back someday

AM
AM



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NAKED LUNCH BOX

EXCERPTED FROM *Cobain Unseen* (LITTLE, BROWN AND COMPANY), BY CHARLES R. CROSS

IN THE FALL OF 1992, the Cobain family—Kurt, Courtney Love and the couple's newborn, Frances Bean—left its Los Angeles rental and began an almost itinerant life, spending the next several months living in luxury hotels. Courtney was working on an album with her band, Hole, while Kurt was busy with Nirvana. Kurt and Courtney visited Aberdeen that fall to show off the baby to Kurt's family, and they discussed buying one of the Victorian-style mansions in nearby Hoquiam, though they never followed through.

They had the wealth to buy almost any house, but money had nonetheless become one of Kurt's great worries that year. It was as if the parental instinct had triggered his scarcity fears. "I will fight to my death to keep the right to provide for my child," Kurt wrote in his journal early in 1993. Though he was making millions from album and songwriting royalties, he was also spending a large portion of it on expensive rehabs, drugs, hotel bills and legal fees.

In negotiations with his label or his bandmates, his lawyers noticed that suddenly Kurt was aware of every single penny. He had even agreed, much to everyone's surprise, to allow a B-sides collection called *Incesticide* to be released that fall, to satisfy fans waiting for *Nevermind*'s follow-up. Kurt may have agreed to *Incesticide* because he was promised that he could do whatever he wanted with the cover. He chose to use another of his alien paintings. The central figure was a long-limbed being with a marionette attached to his arm; two poppy flowers grew near him. It was typical Kurt art in that it was thematically disturbing, displayed stylistic talent and was evocative of multiple interpretations, the most obvious being that it centered on addiction.

In March 1993, the family moved to a rental house in the Lake City neighborhood of Seattle, marking the

THE STORY BEHIND KURT COBAIN'S ART FOR NIRVANA'S IN UTERO.

BY CHARLES R. CROSS

first time that Kurt officially had a Seattle address. It was a 6,000-square-foot home with enough space for Frances Bean's nannies and for Kurt to spread out his things. One room became Kurt's project space and was immediately scattered with painting supplies and various collectibles. Kurt was still obsessed with the idea of creating his own fanzine and continued to clip things from other publications that he thought he might use as part of a collage in his. Despite the frequent talk, he never managed to create his own publication.

Kurt spent most of that spring working on projects involving *In Utero*. He was insistent that he create the album cover this time around, and the label gave in. He met with the label's art department and brought a postcard of one of the many illustrated models he collected, a transparent anatomical female manikin. Rights to the image were obtained, and a freelance artist later added wings to the female figure. Ironically, the winged woman bears resemblance to a photograph Kurt had taken of a naked Courtney around that time, when he posed her with a light under a towel, creating a winglike effect. He often photographed his wife nude, before and after sex, perhaps finding the visual capture of her another part of their eroticism.

For the back cover, Kurt assembled a collage of his many plastic dolls in his garage over the course of several weeks. He called the work "Sex and woman and *In Utero* and vaginas and birth and death." In a way, the title aptly summed up his entire oeuvre. The work was roughly four feet by six feet, one of the larger pieces Kurt had ever created. Kurt's final touch was \$200 worth of flowers, which he added to the piece before it was photographed. Charles Peterson shot the image, and the label later changed the



Kurt and Courtney collected heart-shaped boxes, and by 1994 they had several dozen in their home. They often gave them to each other as gifts, sometimes filled with personal effects, such as hair, or a note.



(above and below right) Kurt's Polaroid photos of the installation he created for the back cover of *In Utero*.



"THERE
WAS
SOMETHING
ABOUT
HIM,
FRAGILE
AND
ENGAGINGLY
LOST."

—William S. Burroughs



William Burroughs and Kurt at Burroughs' Lawrence, Kansas, home. Kurt said they mostly talked about Leadbelly.



color to an orange tint. Kurt, Courtney and Frances all watched the photography session, and some photos from that day show the family toying with the doll creations. Many of the items weren't glued down and the art shifted as Frances played with them. She grew up as accustomed to fetus models as most little girls were to Barbie dolls.

In conceiving of the album, Kurt had also planned an image for the first single, slated to be "Heart-Shaped Box." He brought the label a photo that he'd processed at a one-hour lab, which showed a heart-shaped box on top of aluminum foil and flowers. By that point, he and Courtney owned over two-dozen different variations of heart-shaped boxes—it was one of the few collectible items they agreed upon.

"There was always a strange contrast in what they collected," observed Hole drummer Patty Schemel. "You had this Laura Ashley, girly stuff that Courtney liked, and next to it there would be a Colonel Sanders figurine that Kurt had collected. A lot of his stuff had a kitschy feel, with a strong sense of humor." Not everything that Kurt created or said was done with complete seriousness, and those who knew him closely described him as wickedly funny in a sarcastic way. Irony was a big part of his humor and his worldview.



"Make a joke out of irony, and a fool out of God," he wrote in one journal entry.

Kurt had also extensively planned the video for "Heart-Shaped Box," going as far as to draw stills in his journal. The year before, Kurt had recorded a spoken-word piece with writer William S. Burroughs, and now he decided that Burroughs would be the ideal actor for

his new video. Kurt had long been a fan of Burroughs but hadn't met him during the recording project—they'd simply exchanged tapes—so he saw the video as an opportunity. On August 2, 1993, Kurt sent Burroughs a fax asking him if he'd appear in the video. "I really enjoyed the opportunity to do the record," Kurt wrote. "It's a great honor to be pictured alongside you on the back cover." Kurt wanted Burroughs to appear as a crucified man on a cross in the video.

In his fax, Kurt sought to assure Burroughs that it wasn't the writer's famous heroin addiction that Kurt sought an association with. "Let me assure you, this is not the case," Kurt wrote. "As a fan and student of your work, I would cherish the opportunity to work directly with you. To the extent that you may want to avoid any direct use of your image (thus avoiding the aforementioned link for the press to devour), I would be happy to have my director look into make-up techniques that could conceal your identity. While I would be proud to have William Burroughs appear as himself in my video, I am more concerned with getting the opportunity to work with you than I am with letting the public know (should that be your wish)." What Burroughs might get out of appearing disguised in a video was never outlined.

Burroughs declined the offer, but when Nirvana went on the road to promote *In Utero* and the tour took them near Lawrence, Kansas, where Burroughs lived, Kurt finally met the writer. They spent several hours talking, and Kurt gave Burroughs a biography of Leadbelly—Kurt once said that it was a quote from Burroughs that first made him interested in the folksinger. Burroughs later told a reporter that Kurt was "very shy, very polite, and obviously enjoyed the fact that I wasn't awestruck at meeting him." Burroughs said that, despite much speculation, no drugs were consumed during their visit and that they talked about art. Burroughs, like Cobain, considered himself an amateur artist, and he gave Kurt a copy of the original art from their spoken-word collaboration, complete with bullet holes in it.

The meeting was not the end of their relationship. A few weeks later, Burroughs sent Kurt an autographed copy of his book *The Cat Inside*. In February 1994, Burroughs mailed a present for Kurt's 27th birthday, a watercolor collage he had made around a photograph of Kurt peering from an out-house window. Burroughs later observed, "There was something about him, fragile and engagingly lost." ♦

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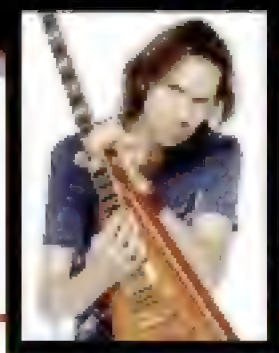


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READY TO RUMBLE

QUICK, EFFECTIVE PICK-HAND WARM-UP EXERCISES



IN THIS MONTH'S COLUMN, I'd like to show you my favorite right-hand (pick-hand) warm-up exercise. I use this exercise at every show, every clinic and any time I need to warm-up my right hand before performing.

The entire exercise is played on the top three strings in a rhythm of repeating eighth-note triplets. This means that each beat in a bar of 4/4 is divided like this: ONE-trip-let, TWO-trip-let, THREE-trip-let, FOUR-trip-let. To play each eighth-note triplet, I use a picking motion of up-up-down. As illustrated in **FIGURE 1**, I pick the open high E string with an upstroke, followed by the open B picked with an upstroke, followed by the open G string picked with a downstroke. I also use palm-muting (P.M.) to attain a more staccato (detached) sound. Palm muting is performed by resting the edge of the pick-hand palm across all of the strings, at the bridge saddles.

Note that the upstrokes are performed as individual strokes, as opposed to picking a single upstroke dragged across the top two strings, which would be what's known as a reverse sweep or reverse rake. It requires more muscle movement and coordination to perform two upstrokes, but that's why this is a good warm-up exercise—repeating three distinct picking motions in this way will build up the muscles in the pick hand.

Because I get bored hearing the same three open strings over and over, I like to use different chords to make the exercise sound more interesting. As shown in **FIGURE 2**, I can barre across the top three strings at the fifth fret to sound an Am triad. This will soon get monotonous as well, so I can easily make it sound more interesting by changing the note on the high E string to imply a melody, as demonstrated in **FIGURE 3**.

In order for this exercise to be an effective warm-up, I need to keep picking the strings in this way for at least two minutes, which of course inspires me to move around the fretboard a little bit and find some other interesting shapes and figures to play. Let's start with different inversions (chord voicings) of Am, as shown in **FIGURE 4a**: I begin in eighth position, with the minor third, C, on top, and then shift up to a 12th-position inversion of Am with the fifth, E, on top.

Likewise, I'll alter the note on the high E string for a little variety, as in **FIGURE 4b**. Another good thing to do is to practice picking dynamics, by picking

softer or louder, or switching between the two. You'll find that when playing very quietly it takes a lot of control to keep the picking even.

Let's move to some different chords: **FIGURE 4c** begins with a G major voicing, again altered by changing the note on the high E string; **FIGURE 4d** features an ascending D diminished-seven voicing, and **FIGURE 4e** begins with some natural



harmonics (N.H.), sounded by lightly laying a fret-hand finger across the top three strings directly above the fretwire.

If you play all of these figures in sequence without stopping, you will have repeated this picking motion for about three minutes. By this point, your pick-hand will be warmed up. Next month, I'll offer some permutations on this useful and effective exercise. □

FIGURE 1



FIGURE 2



FIGURE 3

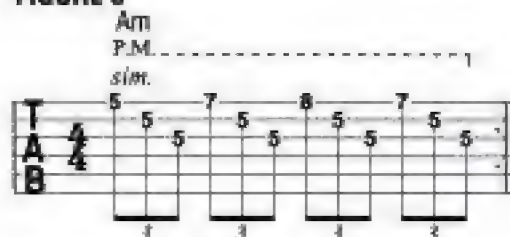


FIGURE 4a

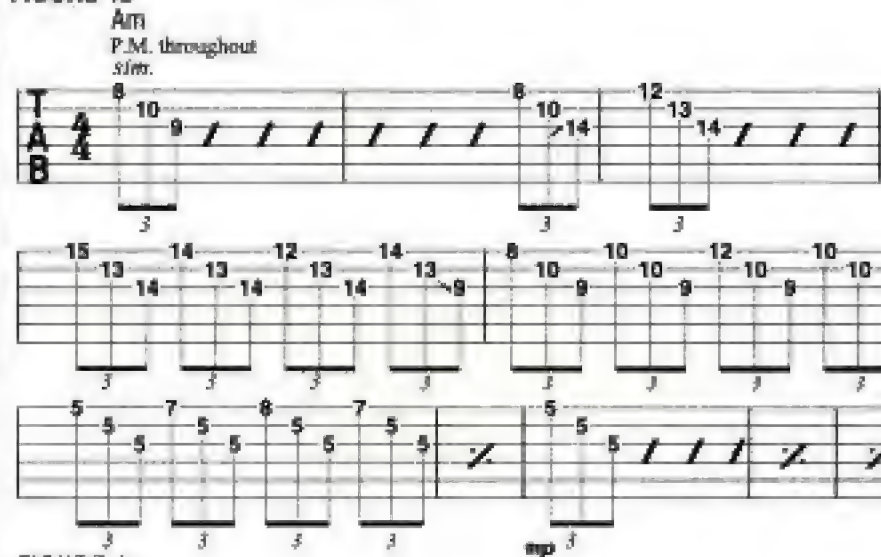


FIGURE 4b

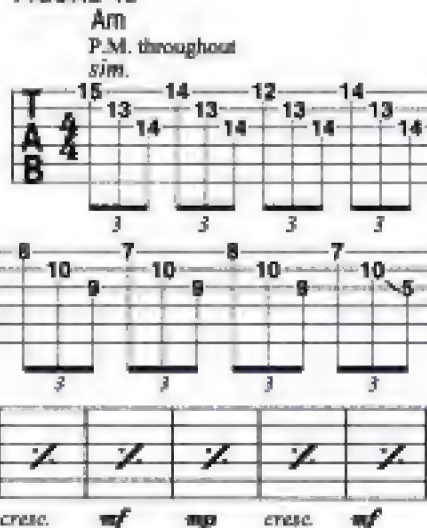


FIGURE 4c

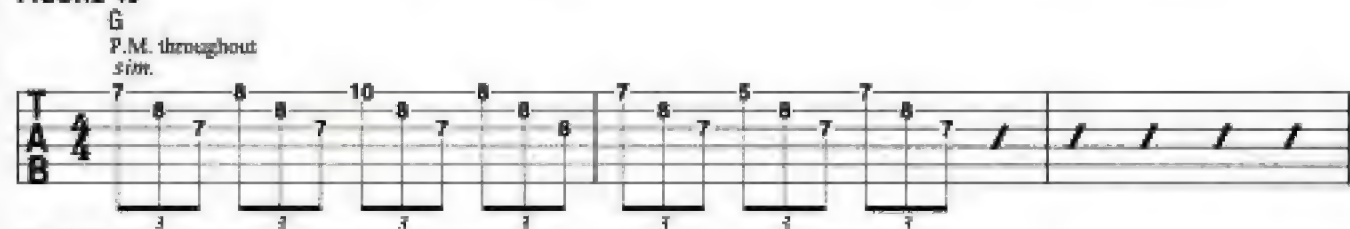


FIGURE 4d

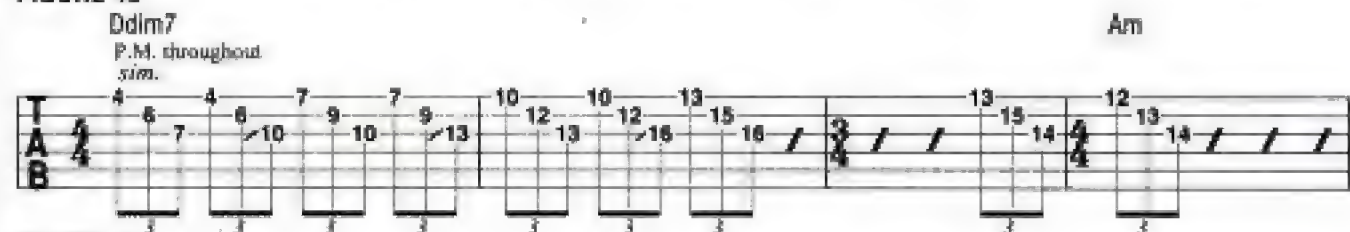
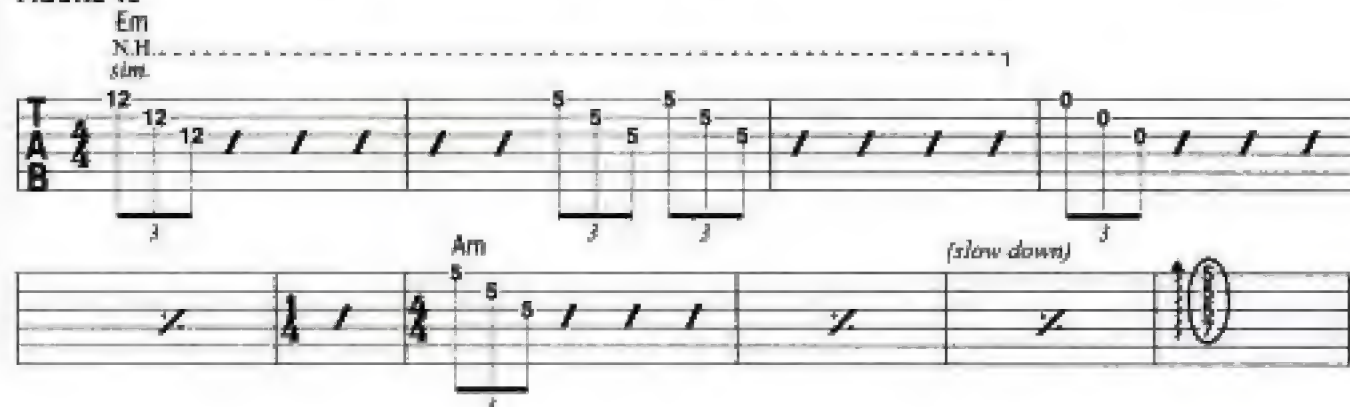


FIGURE 4e





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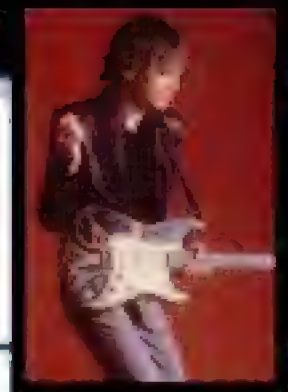
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TRIAD ARCHIPELAGOS

MODULAR ROUTING UP THE FRETBOARD



IF YOU DON'T KNOW what an arpeggio is, don't feel too bad. When I was younger I called it an "archipelago," which is a small string of islands!

No matter how I tried, I just could not get the word "arpeggio" to come out of my mouth.

There was a certain amount of poetry in my error, however, as an arpeggio is simply the intervallic degrees, or "islands," of a chord, played as single notes, one after the other. This month I'm going to show you some ways of playing arpeggios up and down the fretboard that will not only make shredders shudder in delight but also introduce beginners and intermediate players to a methodology of thinking and visualization that is surprisingly far simpler and clearer than one would imagine.

In this lesson, we're going to work with triads, which come in four qualities: major, minor, diminished and augmented. Numerically, or intervallically, they are spelled as follows, the dots representing the number of half steps between adjacent tones:

Major: 1•••• 3•••5
 Minor: 1•••b3••••5
 Diminished: 1•••b3•••b5
 Augmented: 1•••• 3••••b5

FIGURE 1 illustrates how these four triads lay on the fretboard as arpeggios. You will see that each shape incorporates two adjacent strings; since the guitar has six strings, you could play each shape three times starting at each octave, or root note. This will require positional jumping of the index finger on the way up. On the way down, whatever finger is used to fret the top note, be it the middle or ring, leads through three octaves. Remember that these shapes are movable—they're the same shapes no matter what keys they're in. This approach is intervallic, so forget the musical alphabet for the time being. On guitar, one should learn by pattern, number and degree, and the alphabet can come later.

Now we're going to learn these same arpeggios in second inversion, starting each one from the "5." This will place the root note on the higher string of each pair (see **FIGURE 2**). Except for the diminished, which has a shape that takes some getting used to, this is fairly simple. The augmented is easy if you just use two fingers, as demonstrated in the video for this lesson on this month's CD-ROM, but you probably won't use

the augmented arpeggio much in ordinary play, because the major chord scale follows the formula: major, minor, minor, major, major, minor, diminished.

As you can see, this whole approach to arpeggio playing requires quick jumps of the hand and wrist position. But there's a lot you can do with it, some of which I demonstrate in the video portion. There are several other ways you can play the arpeggios, but this is the simplest and easiest to understand, as you have the full arpeggios on two

ON DISC

RICHARD LLOYD is a founding member of the rock band Television and teaches guitar at his studio in New York City. His latest album, *The Radiant Monkey*, is available on Parasol Records. For more information, visit richardlloyd.com and parasol.com.

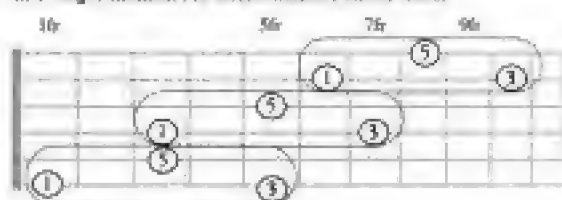
strings, making them easy to stack up.

Finally, I'm going to show you a method of playing all four arpeggios using only the first two fingers, à la the great Gypsy jazz guitarist Django Reinhardt, who, due to a hand injury, could use only two fingers (see **FIGURE 3**). These shapes and fingerings are incredibly fun and useful once you get the knack of them. I have included arrows in **FIGURE 3** to designate movement of the middle finger.

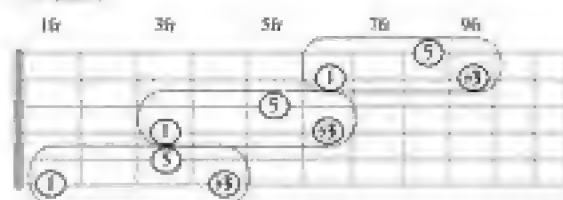
Have fun with these. Practice heavy. Analyze and utilize. Until next month.

FIGURE 1 root-position arpeggios

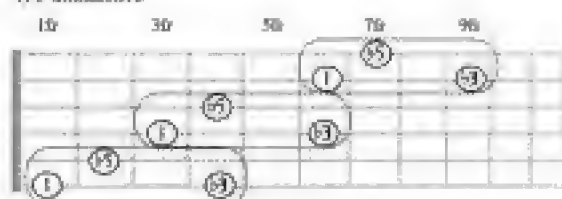
a) F major (numbers in circles indicate chord tones)



b) F minor



c) F diminished



d) F augmented

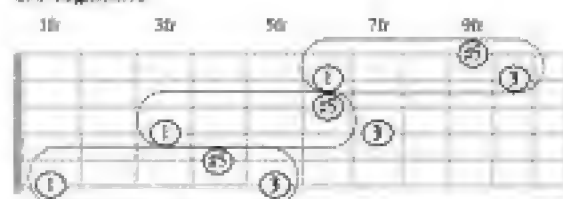
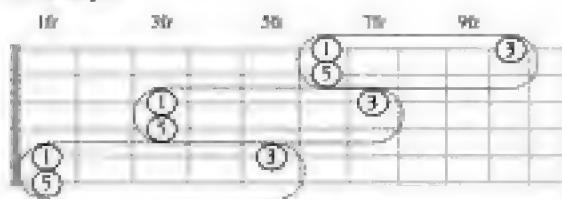
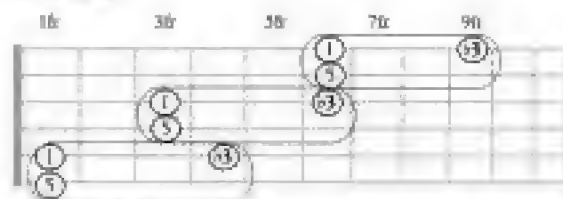


FIGURE 2 second-inversion arpeggios

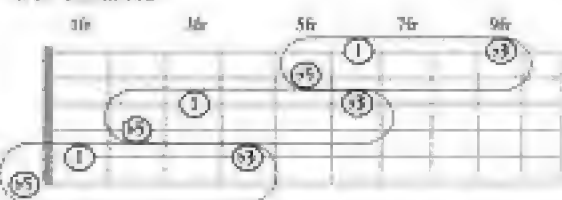
a) Bb major



b) Bb minor



c) Bb diminished



d) Bb augmented

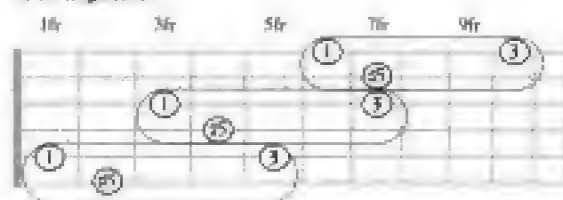
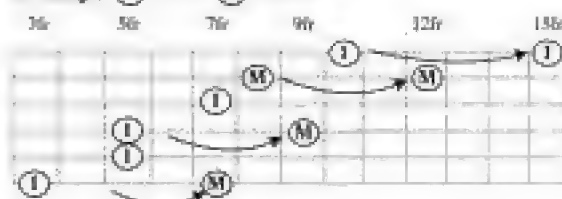
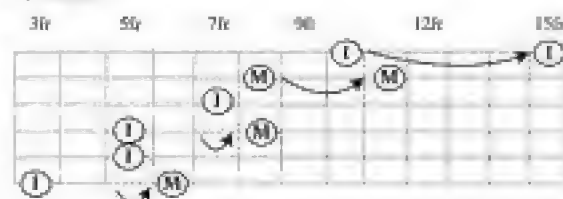


FIGURE 3 Django Reinhardt fingering

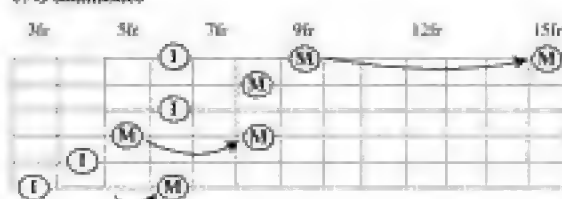
a) G major (I = index, M = middle)



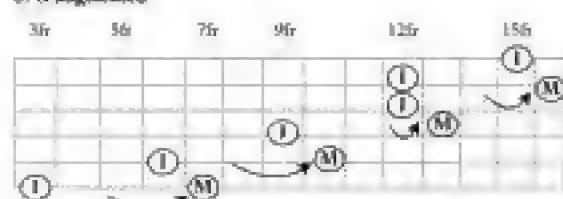
b) G minor



c) G diminished



d) G augmented



EMINENCE FRONT

SPEAKER TALK WITH STEVE VAI & DETHKLOK BASSIST BRYAN BELLER

FEW BASSISTS HAVE SEEN the front and back sides of a speaker cabinet quite like Bryan Beller over the past ten years. From the front side, he's toured the world with Steve Vai, Mike Keneally (Frank Zappa/solo artist), and most recently and notoriously, with the live iteration of the death metal "band" Dethklok, borne of the Cartoon Network show *Metacalypse*. But from the back side, he's a former Product Development Manager for SWR Sound who for several years had a decisive hand in testing and choosing speakers for everything from 12" combos to massive 8x10 monster cabs. All the while, he knew who to call to get the right speaker for the job.

"I was testing Eminence speakers all the time, and they just kept delivering the goods, over and over again. So Eminence drivers ended up in a bunch of products I use in the real world now that I'm back to being a full-time musician," says Beller. "We were always looking for better sounding and tougher drivers, especially on some of the smaller combos where, with bass, it's crucial to have both tone and power handling elements really solid. The 12" driver they delivered for us for the Workingman's 12 – now the WorkingPro 12 – was just incredible. It's punchy, fat, and crystal clear all at once. I used it for a miked signal while recording fretless bass for my new solo album, and it just makes that bass *sing*."



But Beller really put Eminence to the test on heavy road work with Vai and Dethklok, where the intense power and volume onstage would send lesser speakers begging for mercy. "You just have no idea how loud it is onstage with Steve Vai. It's freakin' crazy stupid loud, and the guitar is *everywhere*, as it should be. With the eight 10" Eminence drivers in the SWR Megoliath, not only did I have the power handling to match it, but the heavy rock tone as well, and I'm proud to say that Steve



was asking me to turn down well before the speakers came close to giving in!"

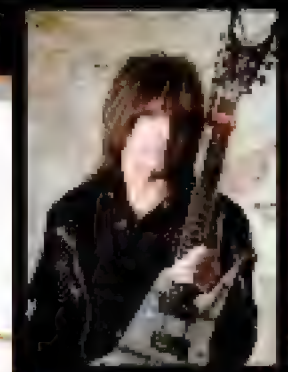
As for the Dethklok gig, Beller pushed the Eminences even harder, and they still took it like a champ and delivered the punishing sound he needed. "Dethklok may be based on a cartoon, but the music is pure brutal metal. All tour long I had bassists and guitarists, guys who've been doing metal for far longer than I have, coming up to me in awe of the overdriven bass tone I was getting. I had to smile on the inside, because I knew from when we first tested the Eminence drivers in the Megoliath that a lot of the tone they were digging was coming right from those 10" speakers. But I was also just relieved, because you don't want a bunch of metal guys in close proximity thinking you or your tone sucks, or that it isn't really 'metal.' That's not a good thing, trust me."

Beller's now off the road for a bit, and he just released his second solo album, *Thanks In Advance* [www.bryanbeller.com], an intense rock/jazz fusion album featuring guitarist Mike Keneally and drummers Joe Travers (Zappa Plays Zappa) and Marco Minnemann (solo artist/clinician) among many others. Having recently moved from Los Angeles to Nashville, his garage is filled with various speaker cabs and combo amps, many loaded with Eminence drivers, all just waiting to be pulled out for the right musical occasion. "The whole product-testing thing I did made me acutely aware of what worked both in the testing room *and* the real world. I feel like I have just the right arsenal now, and it's all been proven out on the road and in the studio several times over. And I'm really grateful for that." □

MODAL CITIZEN

ADAPTING MODAL SHAPES TO DIFFERENT TONAL CENTERS

ON
DISC



AS I DEMONSTRATED in last month's column, I often like to use a modal approach when soloing or writing melodic lines. One of the nicest things about modes is their great flexibility. In last month's column, I used F# Phrygian over a chord progression in F# minor and then used the same set of notes over a different chord progression in the key of B minor. This works well because the notes of F# Phrygian—F# G A B C# D E—also make up the notes of B Aeolian, starting from B: B C# D E F# G A.

This month I'm going to show you how to take a variety of modal "shapes" based on F# Phrygian and apply them equally well to a B minor tonality. **FIGURE 1** illustrates a 16-bar solo played over both F# minor and B minor tonal centers. I begin with eight bars in F# minor, followed by eight bars in B minor. I purposely played some very fast, shred-style licks in order to illustrate how easily you can mix and match these Phrygian/Aeolian patterns.

For example, in bars 1-3 I play a repeated melodic shape over each beat: 10 notes are spread evenly across the beat, so five 32nd notes are played on the downbeat and five more on the upbeat. Look at bar 9, where the tonal center switches to B minor, and you'll see that I begin that section the same way, with an identical shape played across bar 9.

The note sequence of this line is G A G F# E, followed by D C# D E F#; in terms of intervals relative to F# minor, these notes are b2, b3, b2, root, b7, followed by b6, 5, b6, b7, root. Over B minor, they are b6, b7, b6, 5, 4, followed by b3, 2, b3, 4, 5.

Another shape I like to use involves string skipping. Starting on beat three of bar 7, I play a pair of three-note groups on the top two strings and then apply a similar pattern to the G and B strings, followed by another string skip down to the D string. This pattern is rhythmically complex, as each "note cluster" is six notes in length, while the entire passage is played in steady 32nd notes.

Across beat one of bar 15 I play a neoclassical-style pedal point line: a pedal point is a repeated or sustained note, and in this example it's a high C# played on the high E string's 21st fret. This high C# is played repeatedly as the melody notes alternately descend below it. I'm using this idea modally, however, because I'm playing what is essentially an F# Phrygian line within a B minor tonality. □

FIGURE 1

Tune down one half step (low to high, E♭ A♭ D♭ G♭ B♭ F♭).

♩ = 82

1 F#5 G5 F#5 G5 F#5 G5

2 15-17-15-14 17-15-14-15-17 14-15-17-15-14 17-15-14-15-17 14-15-17-15-14 17-15-14-15-17 14-15-17-15-14 17-15-14-15-17

3 F#5 G5 F#5 G5 F#5 G5

4 15-17-15-14 17-15-14-15-17 14-15-17-15-14 17-15-14-15-17 14-15-17-15-14 17-15-14-15-17 14-15-17-15-14 17-15-14-15-17

5 F#5 G5

6 12-14-15 12-14-15 14-15-17 14-15-17 15-17-19 15-17-19 17-19-20 17-19-20 17-19-20 17-19-20 17-19-20 17-19-20 17-19-20 17-19-20 17-19-20

7 F#5 G5 B5 G5

8 12-14 11-12-14 12-14-15 12-14-15-14-12 15-14-12 14-15-17-15-14 17-15-14-15-17 14-15-17-15-14 17-15-14-15-17

9 D5 A5

10 15-17 15-17-19 15-17-19 17-19-20 17-19-20 17-19-20 17-19-20 17-19-20 17-19-20 17-19-20 17-19-20 17-19-20 17-19-20 17-19-20 17-19-20

11 B5 G5

12 D5 A5

13 B5 G5 D5 A5

14 E5

15 G5

16 G5

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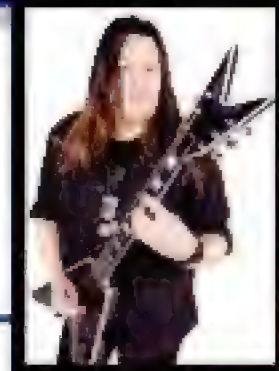
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THEME SPIRIT

PLAYING A SIMPLE, MELODIC AND CATCHY SOLO OVER A CLEAN RHYTHM TRACK



THIS MONTH'S COLUMN is coming to you from the Metal Masters tour, on which we're performing with Judas Priest, Heaven and Hell and Motörhead. It's a real honor to have been picked by three bands that have influenced so many genres. Priest's *Unleashed in the East* and Sabbath's *Heaven and Hell* were my top records in seventh and eighth grade, so being on tour with those guys and seeing them every day really trips me out!

This month I'd like to talk about soloing. A lot of lead guitar players, including my bandmate Alex Skolnick, like to shred when they solo. They'll play really fast licks and runs, exotic scales, sweep-picked arpeggios and complicated things like that. When it comes to leads, however, I like to come up with a simple, bluesy single-note theme, which I think helps strike a balance with Alex's style. To demonstrate the sort of soloing approach I'm talking about, I'm going to illustrate a clean chord progression and then put a lead on top of it.

FIGURE 1 shows a repeating, four-bar rhythm pattern. It's fairly straightforward, played with a clean tone and, as you can see, includes a lot of open-string notes. There's a fair amount of single-string picking and notes ringing together as long as possible. In addition to using a clean sound to play **FIGURE 1**, I've added some chorus and reverb to sweeten my tone. The chord progression is in the key of A natural minor—A B C D E F G—so that's the scale I'll be using when I play a lead over the top of it.

FIGURE 2 is the lead I've come up with to play over **FIGURE 1**, and thanks to some great video editing by the guys at *Guitar World*, you can see and hear me playing both parts in a split-screen clip on this month's CD-ROM.

For the lead, I've dialed in a pretty thick, distorted tone, which gives me a really nice sustain and also helps give my lines more of a singing quality. As you can see, for the vast majority of the lead—the first six bars in fact—I play all the notes on the G string. I do this because staying on

the same string enables me to use expressive finger slides, hammer-ons and pull-offs to link quite a few notes together without having to pick them, which adds to the smooth, vocal-like vibe I was striving for. The distortion and reverb in my tone definitely helps in that regard, too.

As you've probably noticed, I start the lead by playing a melody in bars 1 and 2 that I revisit again in the second half of the solo, beginning in bar 5. The second time through the phrase, I keep the timing of the notes the same but climb higher up the neck (bars 6 and 7 of **FIGURE 2**) instead of going back down, so the melody is familiar but slightly different at the end. This is something singers often do.

This lead is pretty basic, but because of the melodic theme it gets stuck in your head rather quickly. The trickiest

part of it is the last note, which I play by tapping the B string with the middle finger of my picking hand at the 20th fret (**PHOTO A**). This produces an A note one octave (12 frets) higher than the previous one at the 10th fret on the same string.

Try coming up with and recording a simple rhythm pattern of your own and inventing a melodic lead to play over it. Have fun with it! See you next month.

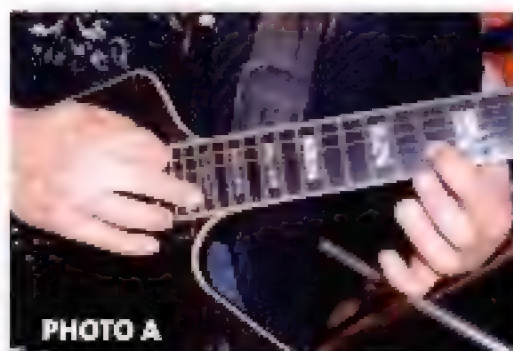


PHOTO A

All guitars tuned down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).

FIGURE 1 rhythm part

w/clean tone, chorus and reverb
let ring
Asus2 F/A G/A A5 Asus2 F#sus2#4/A G6/A A5 (play 4 times)

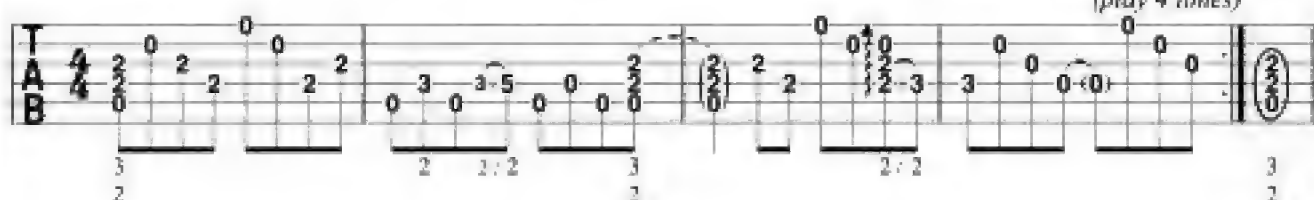


FIGURE 2 lead guitar part

w/distortion and delay
Asus2 F/A G/A A5 Asus2 F#sus2#4/A G6/A A5 Asus2

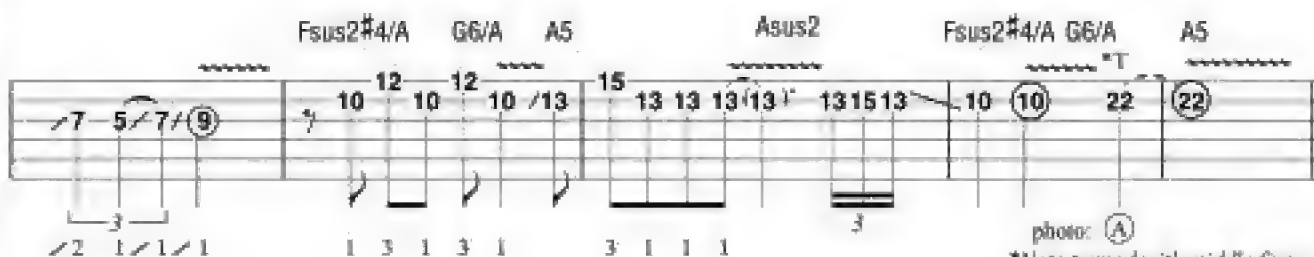
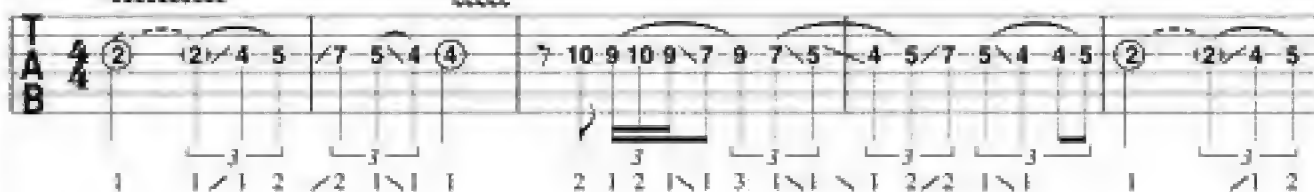


photo: **A**
*Note tapped with middle finger of picking hand (see photo A)

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THE EVIL TWIN

WRITING FOR TWO GUITARS, PART ONE

ON
DISC



WE ALL HAVE THOSE certain riffs that, whether we hear them played on electric or acoustic guitar, alone or with a full band, make us put on rock faces and whip out the air guitar. I've always been impressed by the ability to write something so genuine that it will work even when expressed in its simplest form.

However, my personal challenge when writing guitar riffs has always been leaving them alone. As soon as I finish a part, an irresistible counter-part pops into my head that I have to explore. This was also the case when my bandmates in Emperor would bring a riff to the table. I would immediately start dissecting and adding, sometimes to great frustration for the riff's author. For better or worse, I've come to accept that this is how I write best. Over the years I've actually tried to become even more conscious about how I can take advantage of writing for twin guitars, which is what I would like to discuss in this month's column.

RANGE AND CONTRAST

THE MOST OBVIOUS WAY to utilize the potential of two guitar parts is by writing parts for each in a different tonal range, or register. I touched upon this in last month's column, in my discussion of having one low-range and one high-range guitar play a similar rhythmic part and switch registers at the end of the riff.

For this month's first example I'd like to return to an Emperor song called "An Elegy of Icaros" (*IX Equilibrium*). In the first verse (see **FIGURE 1**) there are two guitars being played in different ranges, each in a different style and texture. The first guitar (Gtr. 1, Samoth) plays a rather slow, legato melody-line (doubled an octave lower by bass) with some expressive finger slides and a decorative trill in bar 3. The second guitar (Gtr. 2, me) plays a picked eighth-note pattern of arpeggiated minor-type chords that are strummed and ring out. In this combination, the first guitar and bass create a sturdy frame around the more "unpredictable" open, ringing sound of the second guitar.

REVERSE IMITATION

MY SECOND EXAMPLE (**FIGURE 2**), from the opening of Emperor's

"Curse You All Men!" is rather different, as both guitars are in the same register and play similar rhythmic patterns. However, they still sound quite contrasting. The main theme, played by Samoth (Gtr. 1) has a very strong motif, and I felt that adding a second guitar part that was too different would only mess up the vibe. So I tried adding a similar theme, but reversing some of the rhythm and movement (see Gtr. 2). Comparing

Ihsahn is a founding member of black metal band Emperor and teaches guitar to budding metalheads in his hometown of Notodden, Norway. His new solo album, *angl*, was released in May 2008 on Candlelight Records. For more information check out www.mnemosyne.no/news.

the two parts, you will see that the rhythmic movement is kind of reversed in the first and third bars and that where the melodic movement of the first guitar is ascending, the second guitar is descending.

I hope this lesson and these two examples have given you some food for thought when it comes to crafting your own two-guitar arrangements. We'll explore this topic some more next month. See you then. □

FIGURE 1 "An Elegy of Icaros" 1st verse

♩ = 150 w/half-time feel

Gtr. 1 (Samoth)

Em(add9) G#m(add9) Em(add9) G#m(add9)

Gtr. 2 (Ihsahn) let ring

5 Dm7 Am9 Dm7 Am9

FIGURE 2 "Curse You All Men!" main riff

N.C.(E5)

Gtr. 1 (Samoth)

Gtr. 2 (Ihsahn)

enter 2nd time

(play 5 times)



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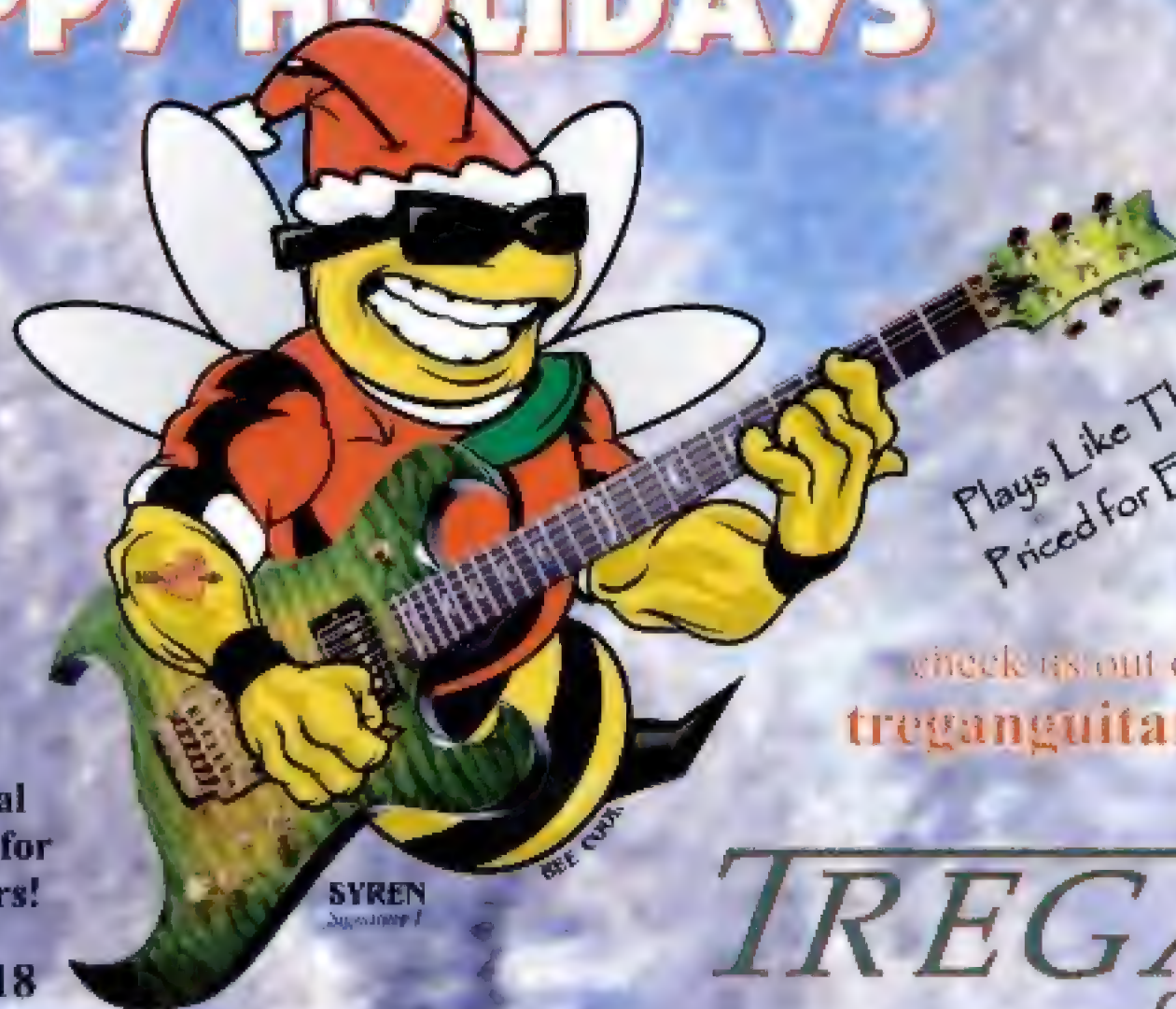
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"EXTREME" CHORD SUBSTITUTIONS FOR BARS 9-12 OF THE BLUES PROGRESSION

**ON
DISC**



LAST MONTH I SHOWED you two sets of harmonically active and interesting chord substitutions that adventurous jazz musicians use to shake up the first four bars of a 12-bar blues progression.

Now I'll show you two similarly cool harmonic "left turns" that you can take over the last four bars of the progression.

The first substitution we're going to look at is borrowed from [tenor saxophonist] John Coltrane and is similar to what he did in his famous composition "Giant Steps." **FIGURE 1** shows one complete 12-bar chorus of blues in F, with conventional chord changes in the first eight bars and the "Giant Steps-like" substitute changes spanning bars 9-12. Beginning in bar 9 on the ii minor-seven chord, Gm7, the root motion moves a half step up to a dominant seven chord, Ab7, which resolves up a fourth (or down a fifth) to Dbmaj7. From there, the pattern is up a minor third to another dominant, E7, which resolves similarly to Amaj7, then up another minor third, to C7, which resolves to the I chord, F7. Ordinarily, this chord would be a major seven, but because this is a blues, it sounds more fitting to make the I chord dominant. The brief return to C7 in the last half of bar 12 serves as a quick "turnaround" back to F7 at the top of the next 12-bar chorus.

The second substitution is harmonically a bit more straightforward and is shown in **FIGURE 2**. Here we're starting on the V chord, C7, which is what you would find at bar 9 in a basic I-IV-V blues progression, and moving down in parallel whole steps, one chord change per bar, until we get to Gb7 in bar 12, which resolves satisfyingly down a half step to the I chord, F7, at the beginning of the next chorus. This kind of substitution has a somewhat funky vibe and works well with a slower straight (even)-eighths groove.

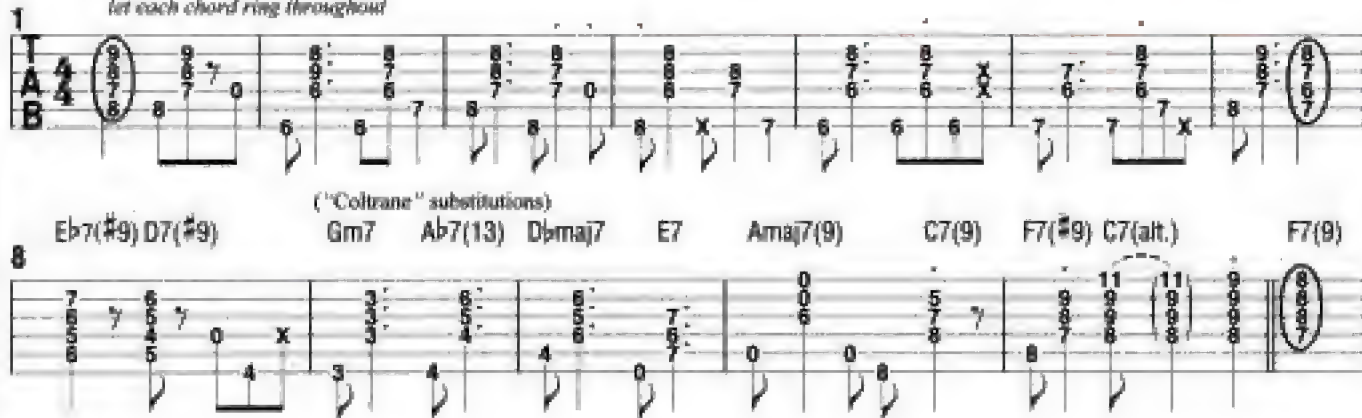
FIGURE 3 is an improvised solo played over the progression from **FIGURE 1**, with the “Coltrane” substitute changes in bars 9-12. Notice how I generally outline the chords with arpeggios while adding scalar and chromatic passing tones to make the line sound natural and not so contrived. **FIGURE 4** is an example of soloing over the descending dominant-seventh substitute changes from **FIGURE 2**. I’m deliberately targeting the third of each chord to achieve a strong melody and adding chord “pokes” to further reinforce the harmony. As a bonus, this example includes a flashy cadenza ending with some cascading “harp harmonics,” a technique pioneered by the great jazz guitarist Lenny Breau. □

FIGURE 1

Medium Swing ♩ = 168 (♩ = ♩)

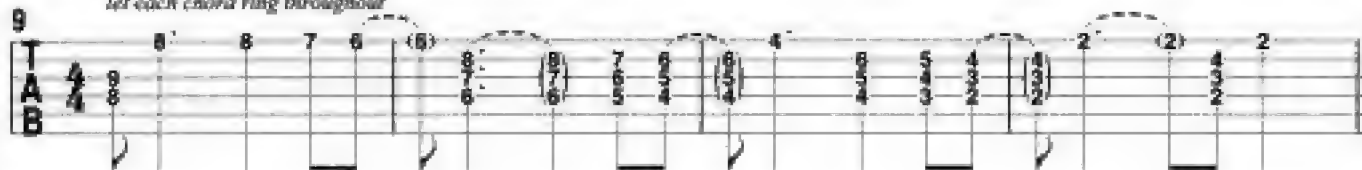
F7(#9) Bb7(13) F7(9) Cm7 F7 Bb7(13) B°7 F7(#9) E7(#9)

clean elec.
fingerstyle
let each chord ring throughout

**FIGURE 2**

C7	Bb7(13)	Ab7(13)	Gb7(13)
----	---------	---------	---------

let each chord ring throughout

**FIGURE 3**

F7	Bb7	F7	Gm7	F7
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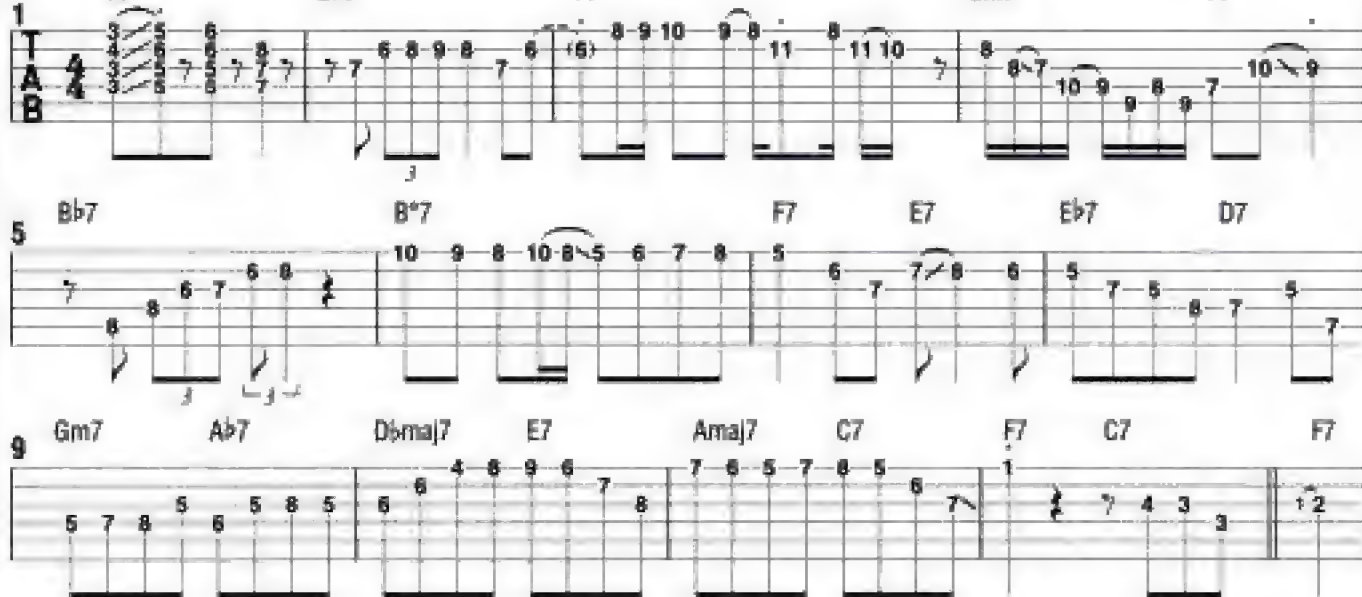
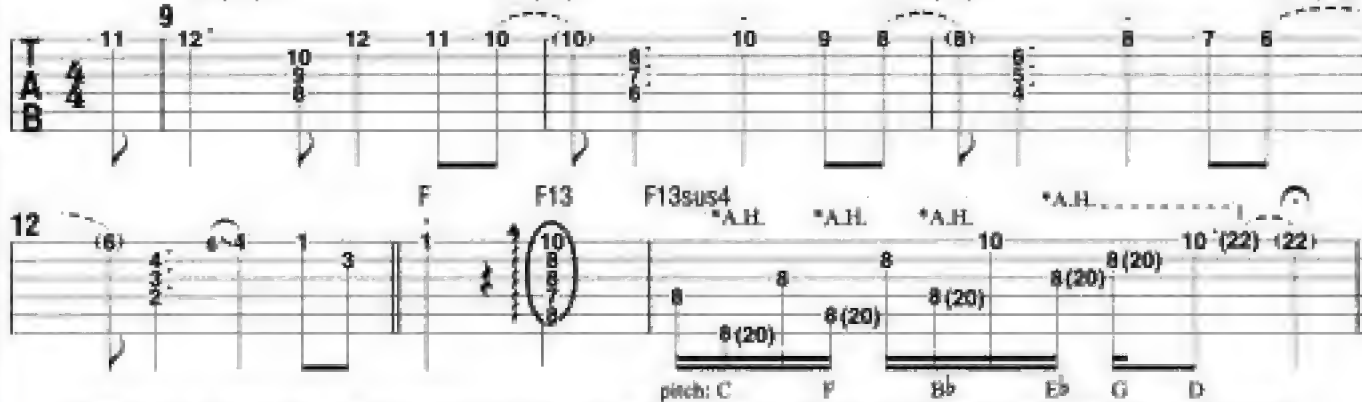


FIGURE 4

C7(13) Bb7(13) Ab7(13) Gb7(13)



*"Harp" harmonics: Harmonics are sounded by lightly touching the string with the tip of the pick-hand index finger directly above the fret locations indicated in parentheses and picking the string with one of the other fingers (see video on this month's CD-ROM).

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BLUES FOR LOVERS

THE ROMANTIC BLUES BALLAD

ON
DISC



FEW WOULD THINK to include Los Angeles on a list of primary blues towns. But from the Forties onward, not only was L.A. a center of the blues recording business, it

also birthed a subgenre known as "ballad blues," a style more suited to a candle-lit dinner for two than a rowdy house party.

The chief exponent of the L.A. ballad style was Charles Brown, a classically trained pianist-singer from Texas who in 1946 scored a national hit with "Driftin' Blues," a broken-hearted tale delivered in a whispery vocal style. The song heavily influenced a generation of R&B singers, including Ray Charles and Chuck Berry. Also integral to its success was the sound of electric guitarist Johnny Moore (actually Brown's boss, given that the group was called "Johnny Moore's Three Blazers"). Moore (brother of Nat "King" Cole guitarist Oscar Moore) wove slippery, harmonically sophisticated lines around Brown's voice for a sound that evoked late nights and low lights (also check out Brown's yuletide staple, "Merry Christmas, Baby.")

FIGURE 1 shows a Johnny Moore-style ballad blues solo in the key of B \flat . Among the main points are:

- Finger-slides are used throughout in place of the usual string bends and vibrato.
- Melodies are generally organized around the notes of each chord (arpeggios), with particular emphasis on the jazzy-sounding ninth degree. (Note the "sweep arpeggios" in bars 5 and 10.)
- Scale passages are generally based on seven-note modal scales, chiefly Mixolydian and Dorian, rather than pentatonics, and chromatic tones (half-steps) are used frequently to fill in between chord tones.
- Lines tend to move along, rather than across, the neck. If you're a position player, you'll need to go well outside the box, but once you make it past the learning curve, the prize is a greatly expanded awareness of the neck.

For guitar players raised on standard blues and rock, ballad blues is an excellent introduction to jazz, as chords and phrases are taken to the next level of technical sophistication while retaining enough familiar blues elements to keep things from getting too "heady." This is blues for lovers, after all. □

FIGURE 1

Swing Ballad $\text{♩} = 72$ (♩ - ♩)



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SOLO FLIGHT

CONSTRUCTING A DJANGO-STYLE LEAD ON "EL CAMINO DEL CHE."

ON
DISC



IN MY VERY FIRST COLUMN [GW June 2008], I demonstrated how to play the melody from "El Camino del Che," the opening track on my latest album, *Ultraspontane*.

The tune is a medium-tempo swing blues in the key of A minor and is a great vehicle for soloing. In this column I'd like to discuss how I approached the lead.

FIGURE 1 illustrates two 16-bar choruses (plus a four-bar pickup) of Django Reinhardt/gypsy jazz-style single-note improvisation over the song's chord progression. Generally speaking, my goal throughout is to create interesting melodies that acknowledge and clearly reflect the chord changes. As Django would often do, I sometimes *anticipate* a chord change by melodically outlining it a beat or two before it occurs.

The four-bar pickup starts on the 11 (two) chord, B9, which quickly switches to B7b9#11: while holding the lower three notes of the B7 chord, B (fifth string, second fret), D# (fourth string, first fret) and A (third string, second fret) with the middle, index and ring fingers, respectively, I barre the index finger across the top two strings at the first fret to sound the b9 (flat nine), C, and the #11 (sharp 11), F. The high F is briefly kept on top for the subsequent chord, E7b9.

In bar 4, I play a signature Django-style line, which is an ascending eighth-note-triplet diminished-seven run executed using a specific picking technique: I begin with an upstroke on the high E string, then rake across the G and B strings with a single downstroke. Notice that the diminished-seven chord voicing for these first three notes is then moved up three frets, then three more, and that it is the same shape as the E7b9 voicing played on the downbeat of bar 3. All four positions of this chord may be analyzed as E7b9, and sound good over the subsequent E7 chord that initiates the 16-bar form.

Beginning in bar 5 of **FIGURE 1**, I anticipate the change from E7 to Am by accentuating the notes of an A minor triad, A, C and E, along with the ninth, B. Then, over Am, I play an ascending Am9 arpeggio (A C E G B), ending with a half-step bend from Bb to B, which is then vibrato-ed. The phrase resolves on the root note, A.

Another point of interest is the lick that both wraps up the end of the

FIGURE 1 "El Camino Del Che" solo

$\text{♩} = 120$ Triplet Feel (♩ - ♩ - ♩)

first 16-bar chorus and initiates the next one: over the Am chord in the last bar of the first chorus (bar 20), I rake a downstroke across the top two strings, followed by an upstroke on

JOHN JORGENSON is one of today's most respected and versatile guitarists. He is well known for his mastery of "gypsy jazz" and the music of jazz guitar icon Django Reinhardt.

the open high E. Akin to the lick in bar 4, this is a three-note phrase executed with the same picking motion; the only difference here is this phrase is played in swing eighth notes. □

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It all started in ninth grade as a sort of teenage rivalry...

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact notes and chords*—all BY EAR; how she could sing any tone—*from memory alone*; how she could play songs—after just *hearing* them; the list went on and on...

My heart sank. Her EAR is the secret to her success I thought. How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know notes and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she would eat her words...

My plot was ingeniously simple...

When Linda least suspected, I walked right up and

challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll never guess F#, I thought.)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. But each note she sang perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. I was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians*, yet they can't tell a C from a C#? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette. It all seemed so odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I got my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over and over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all sounded the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened...

It was like a miracle... a twist of fate... like finding the lost Holy Grail...

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and listened—to discover these subtle differences.

Soon—to my own disbelief—I too could name the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a totally different sound—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart

could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that anyone could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She laughed at me. "You have to be born with Perfect Pitch," she asserted. "You can't develop it."

"You don't understand how Perfect Pitch works," I countered. I sat her down and showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she also had gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in.

Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamed I would later cause such a stir in the academic world. But when I entered college and started to explain my discoveries, professors laughed at me.

"You must be born with Perfect Pitch," they'd say. "You can't develop it!"

I would listen politely. Then I'd reveal the simple secret—so they could hear it for themselves.

You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music theory courses. Perfect Pitch made everything easier—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because—without looking at the keyboard—you know you're playing the correct tones).

And because my ears were open, music sounded richer. I learned that music is truly a HEARING art.

Oh, you must be wondering: whatever happened with Linda? I'll have to backtrack...

Flashback to my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: to beat Linda. Now was my final chance.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the grand finale.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Afterwards, I scoured the bulletin board for our grades. Linda received an A. This was no surprise.

Then I saw that I had scored an A+.

Sweet victory was music to my ears, mine at last! —D.L.B.



Join musicians around the world who have already discovered the secrets to Perfect Pitch.

For 27 years, we've received letters from musicians in 120 countries.

- "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." J.M., percussion
- "Someone played a D major chord and I recognized it straight away. S.C., bass
- "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle." B.B., guitar/piano
- "It is wonderful. I can truly hear the differences in the color of the tones." D.P., student
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." J.H., student
- "It's so simple it's ridiculous." M.P., guitar
- "I'm able to play things I hear in my head. Before, I could barely do it." J.W., keyboards
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." L.B., bass guitar
- "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own.'" L.H., voice/guitar
- "What a boost for children's musical education!" R.P., music teacher
- "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." M.U., bass
- "Although I was skeptical at first, I am now awed." R.H., sax
- "It's like hearing in a whole new dimension." L.S., guitar
- "I started crying and laughing all at the same time." J.S., music educator
- "I wish I could have had this 30 years ago!" R.B., voice
- "This is absolutely what I had been searching for!" D.F., piano
- "Mr. Burge—you've changed my life!" T.B., student
- "Learn it or be left behind." B.S., student

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"BIG LOVE" FLEETWOOD MAC

As heard on **TANGO IN THE NIGHT (REPRISE)**

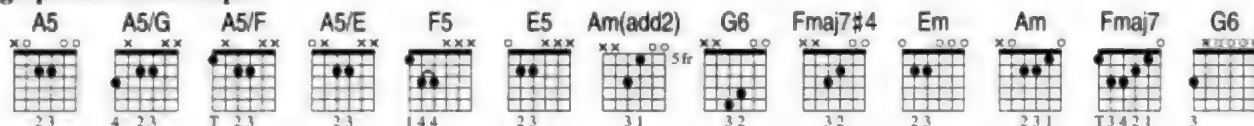
Words and Music by **Lindsey Buckingham** * Transcribed by **Jeff Jacobson**

Nylon-string Acoustic Guitar, capo IV

All music sounds in the key of **C# minor**, two whole steps higher than written.

All tablature positions and chord shapes are relative to the capo.

fingerticked chord shapes



A Intro (0:00)

Moderately Fast ♩ = 144

1, 2, 3.

A5

A5/G

A5/F

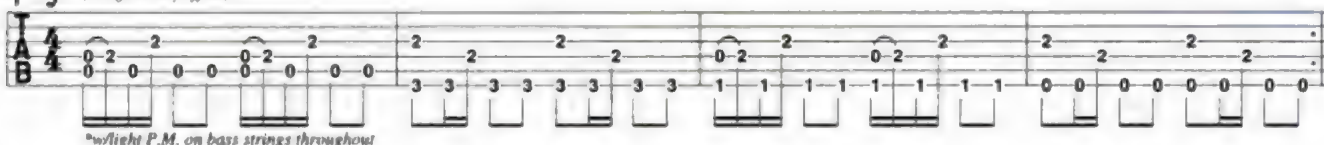
A5/E

**fingerstyle*

(hold down chord shapes and let ring throughout)

(w/ light delay effect)

1 *mf*



**w/ light P.M. on bass strings throughout*

4.

B 1st and 2nd Verses (0:27, 0:55)

1. Looking out for love

loved me

in the night so still
and that you always will

A5/E

A5

A5/G

A5/F



Oh I'll build you a kingdom in that house on the
Oh you begged me to keep you in that house on the

A5/E

A5

A5/G

A5/F



C Chorus (0:41, 1:09, 2:04)

Looking out for love

hill }
hill }

A5/E

F5

E5

*Am

*Dm

*Em7



*Chords are implied

3rd time, skip ahead to [G]

Big big love

Am F5 E5 Am *Dm/F *Em

17

*Chords are implied

1. (go back to [B])

2. [D] Interlude (1:23)

2. You said that you

Am Am N.C.(Dm) (Em) (Am)

21

(Dm) (Em) (Am) F Em C Fmaj7

25

*Bm7b5 *E7#5 Am [E] (1:37) Am(add2) G6

29

*Chords are implied.

Fmaj7#4 G6 Am(add2) G6

33

[F] Bridge (1:50)

I wake up alone with it all

Fmaj7#4 G6 Am(add2) G6

37

I wake up but only to fall

Fmaj7#4 G6 Am(add2) G6

41

go back to C Looking out for love

Fmaj7#4 Em

45

*Strum w/fingers throughout bar.

G (2:16) Looking out for love

Am Asus2

47

*Strum w/fingers.

Big big love

F5 E5 Am *Dm *Em7 Am

48

*chords are implied

F5 E5 Am Dm/F Em

52

H Outro (2:32)

Ooh ah Ooh ah

Am Fmaj7 Em Am G6

55

*Strum w/fingers for remainder of song

Ooh ah Ooh ah Ooh ah

Fmaj7 Em Am G6 Fmaj7 Em Am

58

(play 3 times)

*play repeats simile

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"HEART SHAPED BOX" NIRVANA



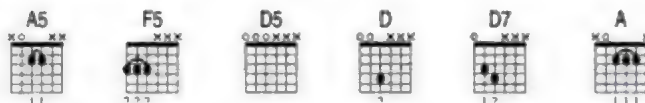
As heard on **IN UTERO** (DGC)

Words and Music by **Kurt Cobain** * Transcribed by **Andy Aledort**

Guitars are in drop-D tuning down one half step (low to high, D \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): D \flat A \flat D \flat G \flat .

All notes and chords sound in the key of A \flat , one half step lower than written.



A Intro (0:00)

Moderately ♩ = 100

A5 F5 D5 A5 F5 D D7

Gtr. 1 (clean elec.)

let ring throughout



Gtr. 2 (elec. w/very light dist.)



B Verses (0:10, 1:27, 3:03)

1, 3. { She eyes me like a Placer magnet when I am weak
I've been drawn into your pit trap
2. Meat-eating orchids of your forgive no one just yet
Broken hymen of your highness I'm left black

A F5 D5 A5 F5 D D7

Gtr. 1 (clean)



Gtr. 2 (w/very light dist.)

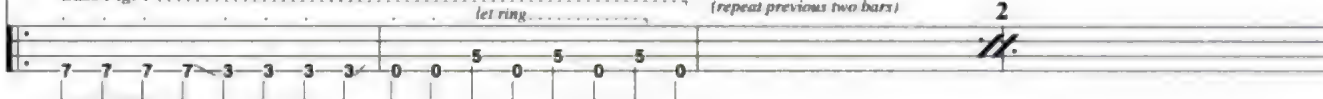
let ring throughout



Substitute Fill 1 second, third, fourth and sixth times, and Fill 2 fifth time (see next page)

Bass

Bass Fig. 1



I've been locked inside your heart - shaped box for you turn weeks
I wish I could eat your cancer when you turn black
Cut myself on angel hair and so I baby's can climb right breath
Throw down your umbilical noose and I can climb right back

Gtr. 1
9 A F5 D5 A F5

Gtr. 2

Bass plays Bass Fig. 1 twice simile (see bar 5)

1. D D7 2. D (w/heavy dist.) D7

12

(w/heavy dist.)

C Chorus (0:49, 2:06, 3:41)

Hey wait I've got a new complaint Forever in debt

A5 F5 D D7 A5 F5

*Gtrs. 1 and 2 let open A ring -

*composite arrangement

Bass

*Substitute notes in parenthesis every 2nd time.

1., 2. 3.

to your priceless advice to your priceless advice

D D7 D D7 F5

17

*repeat previous chord

let ring

Fill 1 (0:37, 1:34, 1:54, 3:29)

Gtr. 2 (D7)

Fill 2 (3:10)

Gtr. 2 (D5) (D7)

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3rd time, skip ahead to **E** Outro

1st time, go back to **B** 2nd Verse

Your advice

20

D5 F5 D7

let ring

D Guitar Solo (2:44)

N.C.(A5) (F5) (D5) (A5) (F5) (D5)

Gtr. 1 (w/extra dist.)

Bass

23

go back to **B** 3rd Verse

(A5) (F5) (D5) (A5) (F5) (D5)

Gtr. 1

27

Bass plays Bass Fig. 1 twice (see bar 5)

E Outro (4:14)

F5 D5 Your advice

31

F5 D7

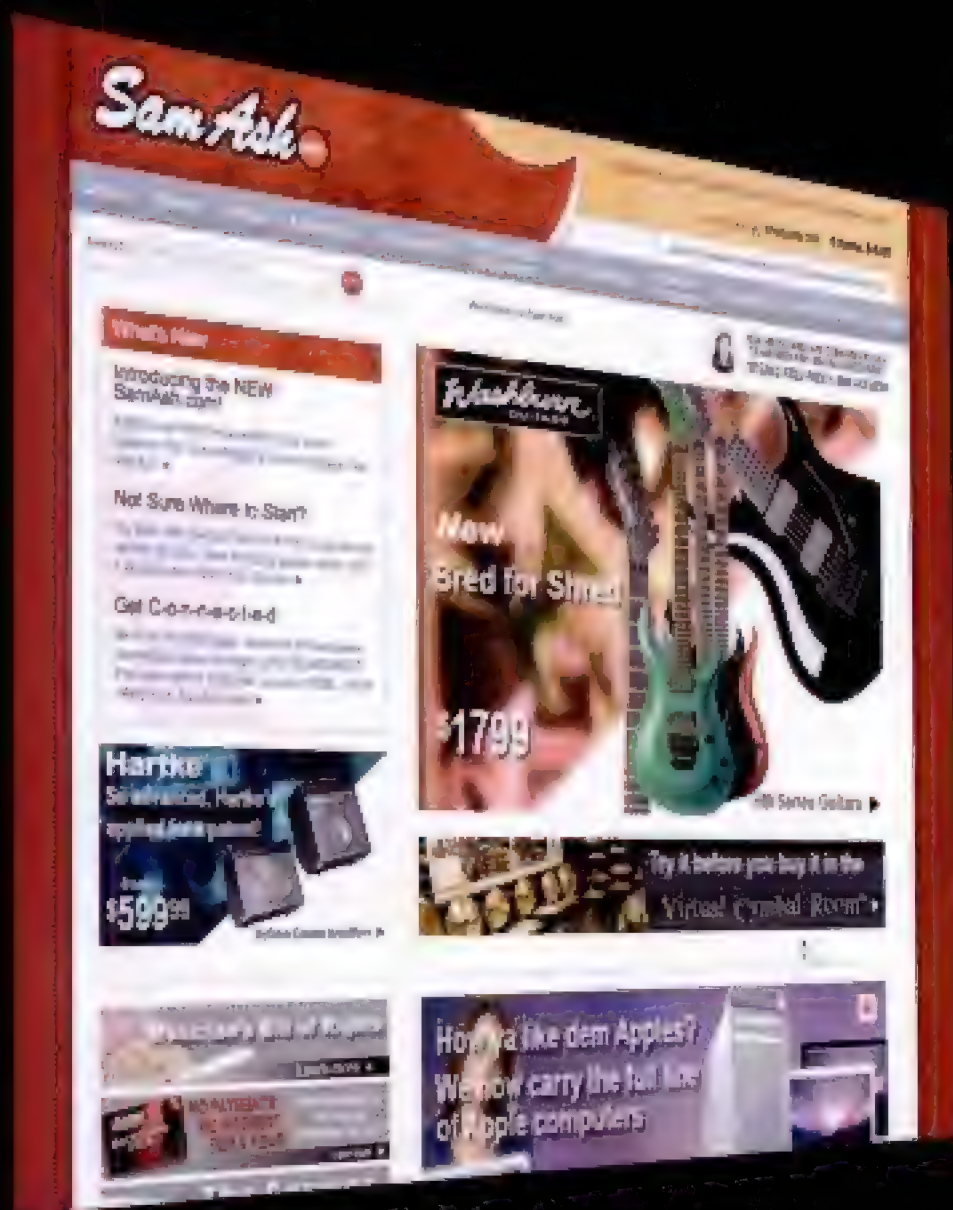
33 Gtr. 2

slower... let ring... w/microphonic feedback

short pick scrape P.M.

(hammer note but don't pick)

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"IRON MAN" BLACK SABBATH

As heard on **PARANOID** (WARNER BROS.)

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler * Transcribed by Andy Aledort



A Intro (0:00) Slowly ♩ = 69

I am Iron Man

N.C.(E5)
(cont. kick drum)
Gtrs. 1 and 2 (elec. w/dist.) * 1 grad. release

1 kick drum

grad. release

1/2

w/ribk

pitch: F#

* Bend executed by pushing down on low E string behind the nut.

(0:28) B5 D5 E5
tempo increases slightly

grad. release

1/2

ribk

pitch: F#

G5 F#5 G5 F#5 G5 D5 E5 B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

Gtrs. 1 and 2

Rhy. Fig. 1

Bass Fig. 1

slight vib.

Bass

B 1st Verse (0:42) Slightly Faster ♩ = 76

Has he lost his mind Can he see or is he blind

N.C.

12

7 5 5 7 7 5 4 5 4 5 4 5 5 7 7 (15)

Bass plays Bass Fig. 1 five times (see bar 10)

Can he walk at all or if he moves will he fall

14 Gtrs. 1 and 2

B5 D5 E5

7 5 5 7 7 5 4 5 4 5 4 5 5 7 7 (12) 9 12 10 12 10 12 12 14 15

Is he 'live or dead Has he thoughts within his head

17

G5 F#5 G5 F#5 G5 D5 E5

We'll just pass him there Why should we even care

20

(1:14)

(B5) (A5) (B5)

22 Gtrs. 1 and 2

1/4

Bass
Bass Fig. 2

(A5) (B5) (A5)

25

1/4

(1:33) B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

28 Gtrs. 1 and 2

Bass plays Bass Fig. 1 twice (see bar 10)

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

30

2. He was turned to steel in the great magnetic field
3. Now the time is here for the Iron Man to spread fear
N.C.

Bass plays Bass Fig. 1 twice (see bar 10)

When he traveled time for the future of mankind
Vengeance from the grave kills the people he once saved

Nobody	wants	him	He	just	stares	at	the
Nobody	wants	him	They	just	turn		their

Gtrs. 1 and 2

Bass
Substitute Bass Fill 2 on 2nd Chorus (see last page)

Bass Fig. 3

world
heads
B5

end Bass Fig. 3

E5
Gtrs. 1 and 2

D5

85

Bass plays Bass Fill 1 on 1st Chorus and Bass Fill 3 on 2nd Chorus (see last page) *Bass plays Bass Fig. 3 (see bar 37)*

Bass plays Bass Fig. 1 twice (see bar 10)

go back to **C** 3rd Verse **2**

[illegible]

E 1st Interlude (3:11)

Double-Time ♩ = 152

N.C.(C#m)

49 Gers. 1 and 2

The musical notation for the guitar solo is presented on two staves. The top staff is for the guitar, and the bottom staff is labeled "Bass". The guitar staff features a series of notes and rests, with some notes marked with a "7" indicating a seventh fret. The Bass staff shows a sequence of notes, including some with a "9" indicating a ninth fret. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with fret numbers and a "7" indicating a seventh fret.

F 1st Guitar Solo (3:17)

N.C.(C#m)

Gtr. 1

der
ring =

52

Gtr. 1

ENDING = 10

55

11-9 11 9-9 11-9 11 9-11 11

~~~~~ 11 11 11 12-9 11 9-9 9 (9) 11 9 9 11

9-9 9-0 9-11 9-11 9-11 11-11 11-11 11-11 9-10 11-11 11-9 11-9 11-9 7

1 1/2

[illegible]



Cats. 1 and 2

(345)  
End Double-Time ♩ = 76

(357)

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

75

9 12 12 14 14 17 17 16 17 16 17 12 12 14 14 x 0

Bass plays Bass Fig. 1 twice (see bar 10)

80

5 4 5 4 5 4 5 5 7 7 (13) 7 5 5 7 7 5 4 5 4 5 4 5 5 7 7 (15)

126 GUITAR WORLD



## N.C.(E5)

87

[illegible]

(4:48)  
N.C.

Citrus 1 and 2

89

3

(4:48)

N.C.

1

grad release

*Bass plays Bass Fig. 4 eleven times (see bar 87)*

## N.C.(E5)

100

## (E5)

(C#0)  
C#1

Ctr. 1

102

(C)

102

[illegible]

(DS)

(C#°)

(C5)

105

end Bass Fig. 3

The musical score for 'end Bass Fig. 3' consists of two staves. The top staff features a series of eighth and sixteenth notes, many of which are circled and have a '1 1/2' marking above them. The bottom staff contains a sequence of numbers (5, 4, 5, 5, 5, 5, 5, 5, 5, 5, 5, 4, 3, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 3, 2, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3) positioned below the staff lines, likely representing a fretboard diagram or a specific sequence of notes.



(E5) (D5) (C#°) (C5)

Gtr. 1

108

Gtr. 2

Bass plays Bass Fig. 5 twice (see bar 104)

(E5) (D5) (C#°) (C5)

113

**K** **Outro (5:32)**

(E5) (D5) (C#°) (C5)

116

Gtrs. 1 and 2

Bass substitutes Bass Fill 4 second time (see below)

3. (C5) (E5) (D5) (E5)

Gtrs. 1 and 2

120

Bass

**Bass Fill 1 (2:09)**

**Bass Fill 2 (2:47)**

E5

**Bass Fill 3 (2:50)**

E5

**Bass Fill 4 (5:43)**

(C)

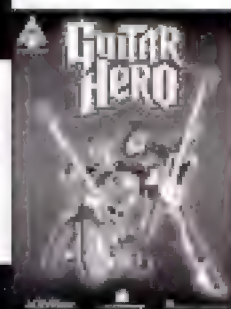


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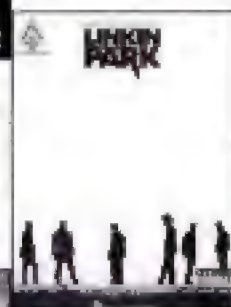
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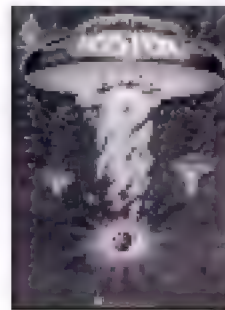
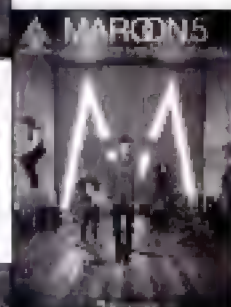
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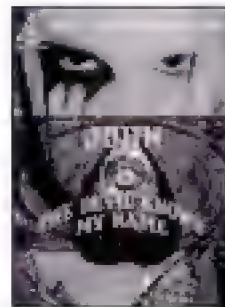
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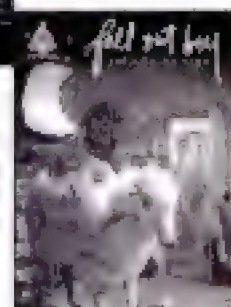
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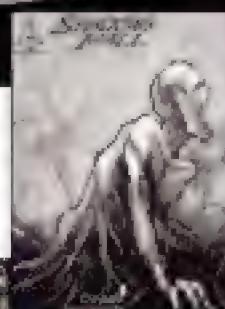
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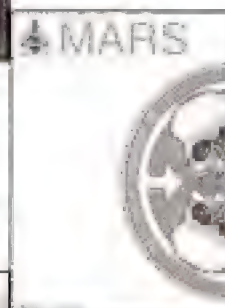
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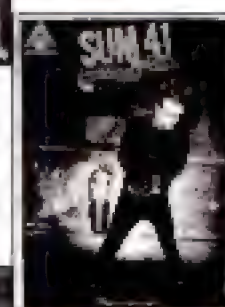
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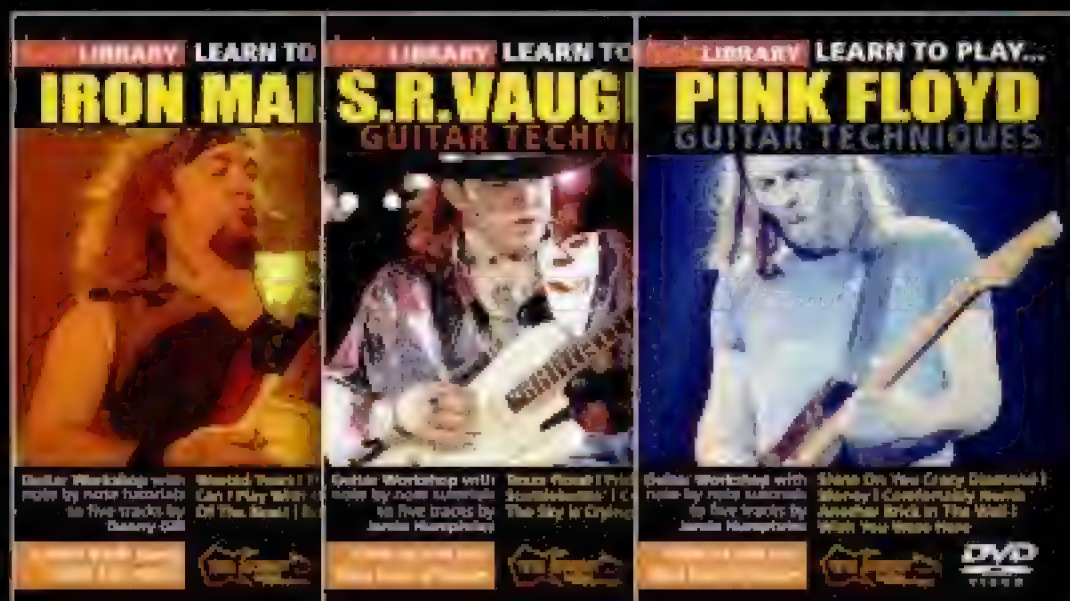
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# The Pedals That Make The Tone

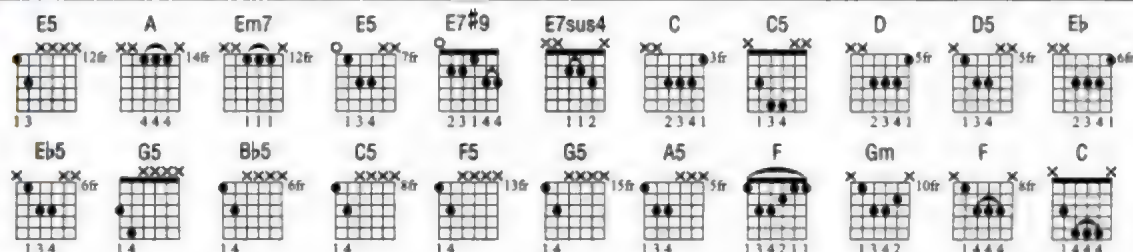
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## "SCHOOL'S OUT" ALICE COOPER

As heard on **SCHOOL'S OUT** (WARNER BROS.)

Words and Music by Alice Cooper, Michael Bruce, Glen Buxton, Dennis Dunaway and Neal Smith \* Transcribed by Andy Aledort and Jeff Perrin



### A Intro (0:00)

Moderately ♩ = 132 (♩ =  $\frac{3}{4}$ )

E5 A E5 Em7 E5 A N.C.(Em7)

Gtr. 1 (elec. w/dist.)

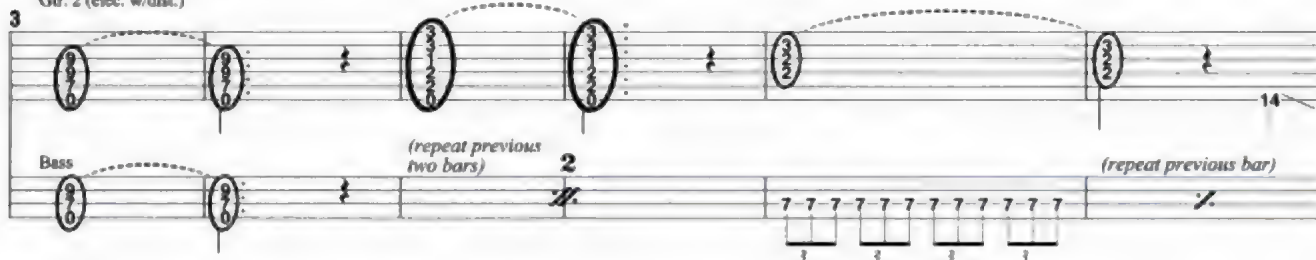
Rhy. Fig. 1



E5 E7#9 E7sus4

Gtr. 1 plays Rhy. Fig. 1 five times (see bar 1)

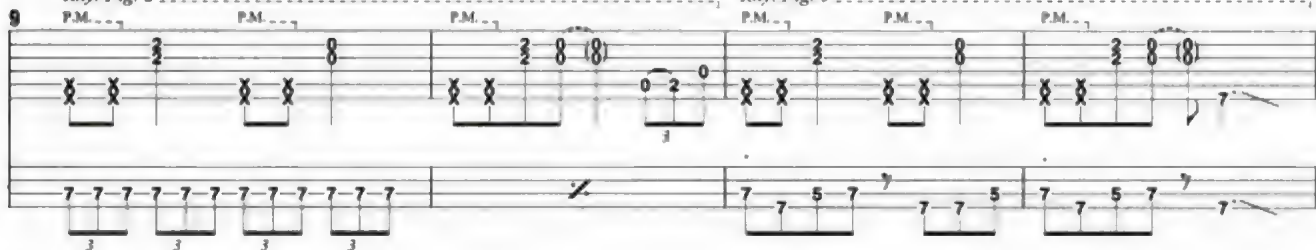
Gtr. 2 (elec. w/dist.)



N.C. A Em A Em A Em Well we got

Rhy. Fig. 2

Rhy. Fig. 3



### B 1st Verse (0:22)

no choices all the girls and boys makin' all

E5 A E5 Em7 E5 A Em E5 A E5 Em7 E5 A Em

Gtr. 2 plays Rhy. Fig. 3 four times (see bar 11)

Gtr. 1





that noise 'cause they found new toys Well we

E5 A E5 Em7 E5 A Em E5 A E5 Em7 E5 A Em

17 Gtr. 1 2 2

Bass plays Bass Fig. 1 twice (see bar 13)

**C** Pre-chorus (0:37)

can't salute ya can't find a flag If that don't suit ya that's a drag

C D Eb

21 Gtr. 2

\*repeat previous chord

Gtr. 1 C5 D5 Eb5

Bass

**D** 1st Chorus (0:44)

School's out for summer

G5 Bb5 C5 F5 G5 F5 G5

25 Gtr. 3 (elec. w/dist.)

grad. bend

Gtr. 1 Rhy. Fig. 4 end Rhy. Fig. 4

Gtr. 2 Rhy. Fig. 4a end Rhy. Fig. 4a

Bass Bass Fig. 2

\*upstroke

School's out forever

G5 Bb5 C5 F5 G5 F5 G5

29 Gtr. 1 plays Rhy. Fig. 4 twice (see bar 25)

Gtr. 2 plays Rhy. Fig. 4a twice (see bar 25)

Gtr. 3

Bass plays Bass Fig. 2 eight times (see bar 25)

School's been blown in pieces

G5 Bb5 C5 F5 G5 F5 G5

33



# "SCHOOL'S OUT"

**37**

A5  
Gtr. 3

Gtr. 2

Bass

## E 1st Bridge (1:13)

No more pencils no more books  
C Csus2#4 C Csus2#4 C Csus2#4 C Csus2#4

Gtr. 4 plays Rhy. Fill 1 four times (see below)

**41**

Gtr. 3

Bass

Bass Fig. 3

pitch A

w/ fdbk

(let ring next four bars)

No more teachers dirty looks (Yeah)  
Dsus2 D D9(no3) D Dsus2 D D9(no3) D

**45**

Bass

end Bass Fig. 3

## F Guitar Solo (1:27)

N.C. A Em7 A Em7 A Em7 A Em7

Gtr. 2 plays Rhy. Fig. 2 four times simile (see bar 9)

**49**

Gtr. 3

Gtr. 1

Rhy. Fig. 5

Bass

Bass Fig. 4

w/ bar

pitch B

Rhy. Fill 1 (1:13, 2:17)  
Gtr. 4 (piano arr. for elec. gtr.)

**53**

Gtr. 4







# The Pedals That Make The Tone

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89 We might not come back at all  
Dsus<sup>2</sup><sub>4</sub> D D9(no3) D Dsus<sup>2</sup><sub>4</sub> D D9(no3) D

grad. bend

13 13 13 13 13 13

5 5 5 5 7 7 5 5 5 7 7 7 5 5 5 7 7 7 7 7 7 5 5 5 5 7 8

2 1 2 3 3

|                                                          |            |                |              |
|----------------------------------------------------------|------------|----------------|--------------|
| <b>School's</b>                                          | <b>out</b> | <b>forever</b> |              |
| <b>G5</b>                                                | <b>Bb5</b> | <b>C5</b>      | <b>F5 G5</b> |
| <i>Gr. 1 plays Rhy. Fig. 4 three times (see bar 25)</i>  |            |                |              |
| <i>Gr. 2 plays Rhy. Fig. 4a three times (see bar 25)</i> |            |                |              |

93 Ctr. 3

Bass plays Bass Fig. 2 12 times (see bar 25)

99 **summer** F5 G5 **School's** F5 G5 **out** Bb5 **with** C5 **fever** F5 G5 **w/tear** F5 G5 **w/tear**

136 GUITAR WORLD



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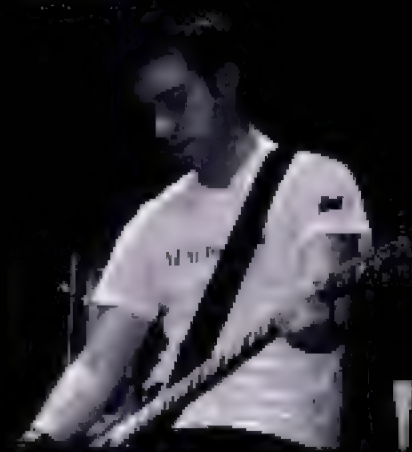
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## "SOOTHSAYER" BUCKETHEAD



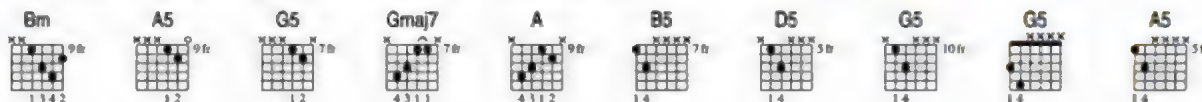
As heard on **CRIME SLUNK SCENE** (TDRS)  
Music by **Buckethead** • Transcribed by **Jeff Perrin**

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All guitars are tuned down one half step (low to high,  $E_b A_b D_b G_b B_b E_b$ ).

Bass tuning, low to high:  $E_b A_b D_b G_b$ .

All music sounds in the key of  $B_b$  minor, one half step lower than written.

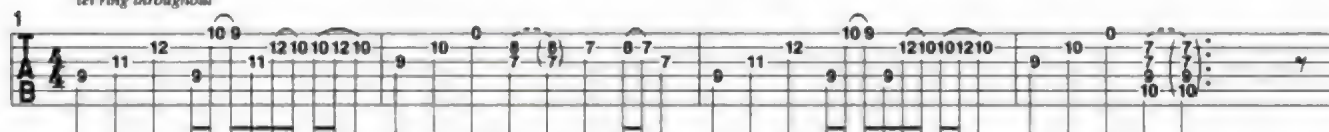


### A 1st Theme (0:00)

Moderately ♩ = 74

Bm A5 G5 Bm A5 Gmaj7

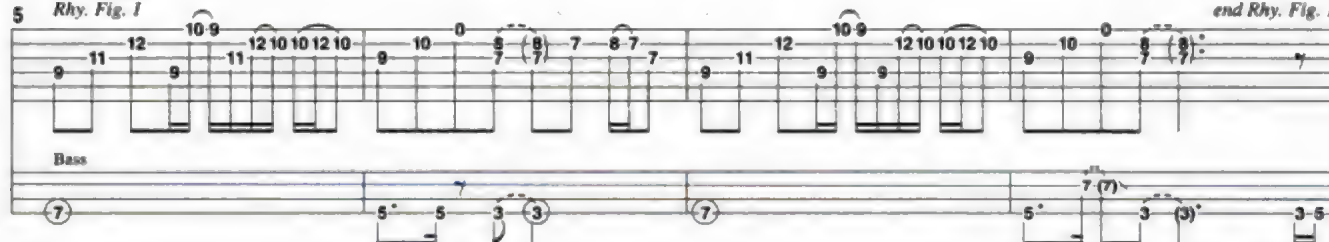
Gtrs. 1 and 2 (clean elec. w/delay)  
let ring throughout



Bm A5 G5 Bm A5 G5

Gtrs. 1 and 2  
Rhy. Fig. 1

end Rhy. Fig. 1



Bm A5 G5 Bm A5 G5

Gtrs. 1 and 2 repeat Rhy. Fig. 1 (see bar 5)

Bass

end Bass Fig. 1



Bm A Gmaj7 Bm A Gmaj7

Gtrs. 1 and 2

(repeat previous two bars)



Bass plays Bass Fig. 1 simile (see bar 9)

Bm A Gmaj7 Bm A Gmaj7

Gtrs. 1 and 2

w/dist. (delay off)  
pick scrape





### B 2nd Theme (1:05)

21 B5 D5 G5 (Gtr. 2: wah on) P.M. P.M. P.M.

Bass Fig. 2 end Bass Fig. 2

25 N.C.(B5) D5 N.C.(G5) G5 B5 D5 G5 (Gtr. 2: wah off) P.M. P.M.

### C 1st Theme Reprise (1:31)

29 Bm A5 G5 Bm A5 Gmaj7 Gtrs. 1 and 2 (w/clean tone and delay)

Bass plays Bass Fig. 1 simile (see bar 9)

33 Bm A5 G5 Bm A5 Gmaj7 Gtrs. 1 and 2 w/dist. (delay off) pick scrape

Bass

### D 2nd Theme Reprise (1:56)

37 B5 D5 G5 B5 D5 G5 Gtrs. 1 and 2 P.M. P.M. w/wah P.M.

Bass plays Bass Fig. 2 four times simile (see bar 21)

41 N.C.(B5) D5 A5 G5 B5 D5 G5 Rhy. Fill 1 P.M. P.M.

45 B5 D5 G5 B5 D5 G5 pick scrape P.M.

\*tremolo effect produced by rapidly tapping "kill switch" on guitar



## “SOOTHSAYER”

49 B5 D5 G5 B5 D5 G5  
*Gtr. 1 plays Rhy. Fill 1 simile (see bar 43)*  
*Gtr. 2* P.M. - P.M. - P.M. -

**E 3rd Theme (2:48, 6:06)**

**B5** **G5**

53 Gtr. 3 (elec. w/dist. and wah)

Gtrs. 1 and 2

Rhy. Fig. 2

Bass

Bass Fig. 3

**B5** **G5**  
Gtrs. 1 and 2 play Rhy. Fig. 2 three times (see bar 53)  
55 Gtr. 3  
7 7 7 9 9 10 10 12 12 9 9 10 10 9 9 10 10 7 7 8 8 9 10 10 8 8 7 7 7 7  
Bass plays Bass Fig. 3 twice (see bar 53)

57 B5 G5

57 58 59 60

59 **B5** *Gtr. 3* **G5** *2nd time, skip ahead to 60*

**B5** *Gtr. 3* **G5** *2nd time, skip ahead to 60*

8 8 7 7 7 7 9 9 7 7 10 10 8 8 7 7 9 9 10 10 12 12 14 14 10 10 14 14 12 12 10 10

**Bass**

(7) (7) 3 (3) 5 10

**F 4th Theme (312)**[illegible]



**63** **B5** **A5** **G5** **B5** **A5** **G5**  
*Gtrs. 1 and 2 play Rhy. Fig. 3 seven times (see bar 61)*  
*Gtr. 3*

*Bass plays Bass Fig. 4 seven times simile (see bar 61)*

66 (11) 12 12 12 14 12 12 10 12 12 (12) 10 14 11 12 14 11 12 15 14 12 14 14 14 14 14 14 (14) 14 12 12 0 0 0 0 0 0 0 0 9 9 9 9 (noia bend)

[illegible][illegible]

(4.04)

B5

D5  
w/Whammy pedal

G5  
+6 (one octave higher)

77 Gtr. 3

11 ~ 11-11 11-11 11-11 11-11 11-11 11-11 11-11 11-11 11(11) (11) (11) (11)~9 7 9 7 6 (5) (5) 9 7 9 7

Gtrs. 1 and 2  
*Rhy. Fig. 4*

P.M.

*Bass plays Bass Fig. 2 four times simile (see bar 21)*

[illegible]



## “SOOTHSAYER”

## The Pedals That Make The Tone

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86

X 12-15-12-14-15-14-12 15-14-12 15-14-15-14-12 15 12-15-12-14-15-14-12 15-14-12 15-12 15-14-14-15-14-12 15 12-15-12

5 6 10 6 5 10

88

17 (17) 5 12 14 10 12 10 14 10 14 10 12 14 12 10 14 12 11 P.M. 11 14 12 11 12 11 12 14 11

10 9

Figure 1 is a schematic diagram of a 1000m race track layout. The track is divided into four sections labeled B5, D5, G5, and P.M. The layout shows various lane markings and distances. Key lane markings include (11), 11-12-14, 11-12-14-11-13-15, 12-14-15, 12-14-12, 15, 12-15-12-14-15-14-12, 15-15-14-15-14-12, 14-12-11-14-12-11-12-11, and 14-12-11-12. Distances are marked as 10, 10, 10, 6, and 6.

91 B5 D5 G5 ~~~~~

14-12 12-10 12-14 12-14-12 14-16 18-14-16 14-14 14-14 14-14 16-16 12-14-11 (11) 19 0 0



### J 4th Theme (4:53)

**93** Gtr. 3

B5 D5 G5

w/Whammy pedal +6 (one octave higher)

Gtrs. 1 and 2  
Rhy. Fig. 5

Bass  
Bass Fig. 5

B5 D5 G5

Gtrs. 1 and 2 play Rhy. Fig. 5 three times (see bar 93)

**95** Gtr. 3

Bass plays Bass Fig. 5 three times simile (see bar 93)

B5 D5 G5

**97**

B5 D5 G5

**K** (5:18)

B5 D5 G5

Gtrs. 1 and 2 play Rhy. Fig. 4 eight times simile (see bar 77)

(hold bend)

w/Whammy pedal

**99**

Bass plays Bass Fig. 2 four times simile (see bar 21)

+6

pick scrapes

B5 D5 G5

+6

pick scrape

**102**

B5 D5 G5

**105**

P.M. P.M.

**106**



# "SOOTHSAYER"

## The Pedals That Make The Tone

www.BossUS.com/tone

**B5** **D5** **G5**

107 **P.M.** **P.M.**

12-14-15 12-15-12-14-15-14-12 15-14-15-14-12 14-12-11-12-11-12-11 14-12-11-12-14 11-X-11-12-14 11-12-14 11-12-14

10 10 9 9

108 **P.M.**

11-12-15 12-14-12-15-12-15-12-14 14 (14) 12 14-11-12-12-11-12-11-9 12-11-11-12-11-9 12-10-9-10-9-7 10-9-7

12 12 12

**L** (5:42)

**B5** **D5** **G5** **B5** **D5** **G5**

w/Whammy pedal +1 1/2 +6 w/Whammy pedal +6

109 (9) 9 9 (9) (9) (9) (9) 9 9 7 7 6 6 9 9 7 7 7 7 5 7 9 (9) (9)

\*Rhythms articulated by tapping "kill switch."

**B5** **D5** **G5** +6

112 (9) 9 (9) (9) (9) 0 (9) 7 0 (9) (9) (9) (9) 0 (9) 4 4 4 2 4 2 5 (5) (5) 3 7

go back to **E** 3rd Theme

**M** (6:30)

**B5** **D5** **G5**

115 7 5 7 5 4 (4) 5 5 (5) 7 5 7 0 7 9 7 9 11-11 (11) (11) 9

**B5** **D5** **G5**

Gtrs. 1 and 2 play Rhy. Fig. 4 24 times simile (see bar 77)

117 7-7 9 9 7-7 7-7 9 9 5 5 7 7 5 4

Bass plays Bass Fig. 2 four times simile (see bar 21)

**B5** **D5** **G5** **P.M.** **P.M.**

118 (4) 5 4 5 7 7 9 7 9 (9) 9 9 9 7 5 5 5 4 4 4 7 9 (9) 7 9 7 6 7 6 9 7 7 7 5 5

**B5** **D5** **G5** **B5** **D5** **G5**

121 14 11-12 14 11-12 14 11-12 14-12 11-11 (11) 12 12 (12) 14-12 10-12 (12) 14 (14) 14 11-12 14 11-12 14 11-12 14-11-12-11

**B5** **D5** **G5**

124 w/Whammy pedal +5 +6 short pick scrape (11) (11) (11) (11) (11) X 0 0 12 14-12-11-12 12 (12) 14 (14) 12 14 14 14 14 14 14 (14) 0 0

\*Rhythms articulated by tapping "kill switch."



127

B5 D5 G5 B5 D5 G5

130

B5 D5 G5

short pick scrape

N (7:20)

133 Gtr. 3

B5 D5 G5 B5 D5 G5

Bass  
Bass Fig. 6

Play Bass Fig. 6 seven times simile (see bar 133)

136

B5 D5 G5

139

B5 D5 G5

140

141

B5 D5 G5 B5 D5 G5

w/Whammy pedal +6



# "SOOTHSAYER"

The Pedals That Make The Tone  
www.BossUS.com tone

144

+6 +6

B5 (hold bend) D5 G5

trem. pick

147

B5 (hold bend) D5 G5

149

B5 D5 G5

Bass plays Bass Fig. 5 four times simile (see bar 93)

150

151

B5 D5 G5

152

1 1/2 pick scrapes

153

B5 D5 G5

T<sup>1</sup> T<sup>2</sup> T<sup>1</sup> T<sup>1</sup> T<sup>1</sup> T<sup>2</sup>

\* T<sup>1</sup> = Tap note w/pick-hand middle finger.

T<sup>2</sup> = Tap note w/pick-hand ring finger.

154



[illegible]**O** **Outro** (8:33)

156  $\frac{1}{6}$   $\frac{1}{6}$   $\frac{1}{2}$  B5 D5 G5

*Bass plays Bass Fig. 6 four times simile (see bar 133)*

163

B5 D5 G5

14 11 12 14 14 11 12 14 14 11 12 11 (11) 11-9 9-7 7-6 6-5

**Free Time (8:57)**

165

B5  
Gtr. 3

+6

Gtrs. 1 and 2

Bass

4 (4) (4) (4) (4) (4)

7 7

7 7



# SOUND

DIGITECH HARMONYMAN INTELLIGENT PITCH SHIFTER 152 ROCKTRON BANSHEE 2 AMPLIFIED TALKBOX 154 KORG PITCHBLACK+ CHROMATIC TUNER 154

## PEDAL POWER

### Line 6 M13 Stompbox Modeler

BY CHRIS GILL

**I**F YOU LOVE STOMP BOXES, you know it can be a royal pain to use all of your favorite pedals when playing live. The hassles include signal degradation, impedance mismatches, the cost quality cables to connect everything, and the matter of keeping the pedals powered either by batteries or AC adaptors.



Floor-mounted multieffect units are a decent alternative, but while the effects in most floor units are good, they often lack the personality, quirkiness and individuality that make stomp boxes so appealing. Also, many of these products can be confusing to program, and their

Color-coded displays make it easy to remember what type of model is assigned to each FX Unit.

bank/preset configurations aren't as easy to improvise with onstage as a bunch of pedals with separate on/off switches can.

The Line 6 M13 Stompbox Modeler combines the character and ease of use of individual stomp boxes with the convenience of floor-mounted multieffect units

Individual knobs for each FX Unit let you tweak effects on the fly, just like on a stomp box.





# CHECK

COFFIN CASE BAT FUZZ PEDAL 156 VISUAL SOUND ANGRY FUZZ 156 BOSS SL-20 SLICER TWIN PEDAL 158 MXR EL GRANDE BASS FUZZ PEDAL 160

and power and reliability of custom pro pedal boards. The M13 offers stunning digital models of dozens of the world's most desirable vintage pedals, and it's housed in a sturdy metal case with heavy-duty footswitches configured similar to a Voodoo Labs Ground Control or Custom Audio Electronics RS-10 unit.

## FEATURES

**THE M13 COMBINES THE** models and capabilities of Line 6's esteemed DL4 Delay, DM4 Distortion, FM4 Filter and MM4 Modulation Stompbox Modelers and Verbzilla Tone Core pedal and adds a few extra surprises, such as compression from Line 6 Vetta amps, to provide 78 different effects. The models include very accurate reproductions of several desirable vintage pedals and processors, like the Mu-Tron Bi Phase, Binson EchoRec, Roland Jet Phaser and Oberheim Voltage Controlled Filter, which individually sell on the vintage market for more than the M13's street price (when you can find them at all). The M13 also includes a full-featured 28-second looper with record, overdub, half speed, reverse and pre/post effect functions.

The M13 is configured like four different stomp boxes (called FX Units), with a separate looper that's always available. You can assign any model you want to any FX Unit, but the signal flow always goes from left to right (FX 1 to FX 4). Each FX Unit features a knob for selecting delay, mod, distortion, filter or reverb models, which are color-coded in the display section, plus five other knobs for adjusting effect parameters. Each FX Unit also

offers three memory settings with their own dedicated footswitches, allowing you to switch in an instant from, for example, Tube Screamer to Big Muff to Octavia models. In essence, the M13 is like having 12 pedals ready to go at the stomp of your foot. If that's not enough, you can scroll through 12 different Scenes that each provide an entirely different pedal board configuration of your choice.

A tap tempo footswitch allows you to manually synchronize delay and modulation effects. MIDI jacks allow you to send and receive program change data, MIDI clock and much more. Two expression pedal jacks are provided for manually controlling individual effect parameters. The M13's stereo FX send and return jacks allow you connect external effect pedals to the unit or send specific effects like delay and reverb to an amp's effects loop while other effects like distortion and modulation are routed to the amp's front input. Selectable True or DSP Bypass functions allow you to preserve an all-analog signal path or retain the tails of reverb and delay effects when the M13 is bypassed.

## PERFORMANCE

**WITH ITS HEAVY-DUTY** construction and outstanding models, the M13 looks, feels and sounds like a fully professional effect processor. Even though the M13 costs as much as two Line 6 Stompbox Modeler pedals, it provides the full functionality of their entire Stompbox Modeler line plus looping and reverb. When it comes to sound quality and versatility, no compromises were made while fitting

### LINE 6 M13 STOMPBOX MODELER

**LIST PRICE:** \$699.99

**MANUFACTURER:**

Line 6, line6.com

**MODELS:** 15 Delay, 16 modulation, 18 distortion (plus three compression/dynamic models), 15 filter, 11 reverb

**CONTROLS:** Six (model/type select plus five parameter controls) for each of the four FX Unit sections

**FOOTSWITCHES:** Three for each FX Unit section, plus Scenes, Looper Controls and Tap/Tuner footswitches

**JACKS:** MIDI In, MIDI out, expression pedal inputs 1 and 2, left (mono) and right inputs, left (mono) and right FX return, left (mono) and right FX send, left (mono) and right outputs

**OTHER:** Comprehensive looper function with 28 seconds of looping, record/overdub, half speed, reverse and pre/post functions

A stereo signal path and effect loop, plus MIDI connections, enhance the M13's complement of effects and controls.

these effects into a gig-friendly package.

The three-by-five footswitch grid makes it very easy to select just about any effect you want, but unlike multieffect processors the M13 only lets you select effects individually, and you can't engage and disengage complex presets built from several different effects with one footswitch click. The M13 also lacks a master bypass switch, so if you want to go from a crazy distorted, modulated, delayed and looped sound to bone-dry clean bypass you'll need to perform some fancy dance moves. Stomp box fanatics who are already used to this mode of operation won't mind, and they'll absolutely love how the M13 places dozens of best-loved stomp box effects at their feet in a compact package that can be tucked under one arm after the gig.

## THE BOTTOM LINE

The Line 6 M13 eliminates the hassles of using a pedal board loaded with classic stomp boxes while providing the same great sounds and adding versatile new functions such as looping. The M13 boasts bulletproof construction and is comparable in build quality and functionality to pro controllers like the Ground Control and CAE RS-10. Considering that the M13 costs as much as one of the many desirable vintage pedals it emulates, it offers incredible bang for the buck. ●

| PRO                                                                            | CON                                                        |
|--------------------------------------------------------------------------------|------------------------------------------------------------|
| ACCURATE MODELS OF DESIRABLE EFFECTS, HEAVY-DUTY CONSTRUCTION, BUILT-IN LOOPER | NO MASTER BYPASS, EACH FOOTSWITCH CONTROLS ONLY ONE EFFECT |





# HARMONY FOR DUMMIES

**DigiTech HarmonyMan Intelligent Pitch Shifter**



BY CHRIS GILL

**T**HREE-PART HARMONIZED guitar solos sound incredible, but who wants to share the stage with two other lead guitarists unless you're in a southern rock group or a Blue Öyster Cult tribute band? Intelligent pitch-shifting effects eliminate the need for other guitarists, but to effectively use these scale-based harmony processors onstage you need to either do a lot of tedious pre-programming or master some Fred Astaire-like foot moves.

The DigiTech HarmonyMan Intelligent Pitch Shifter is the perfect solution for freewheeling harmony-loving guitarists who don't like to be tied down by set lists or who have to change key during a song. Its unique musIQ feature analyzes chord progressions and automatically determines the ideal scale and key for harmonization. Yet, while it does all the hard work for you, it's stomp-box simple to use.

## FEATURES

**THE HARMONYMAN** has four types of pitch-shifting effects: triad-centered (major or minor scale with three-part

Voice controls let you select triad-centered, scalar, fixed or detune pitch shifting.

root, third and fifth voicings, as well as inversions), scalar (key harmonies), fixed (a constant chromatic interval such as a fifth up or an octave down) and detune (for natural chorusing effects). Individual knobs for each of the two pitch-shifted voices let you select the type of harmony you'd like, with the settings displayed on a simple but effective alphanumeric LED display. A Harmony Key display indicates which key is selected and doubles as a note indicator for the built-in chromatic tuner. The musIQ button engages the automatic-scale/key-sensing function, and the store key allows you to save up to four harmony presets.

Because the musIQ feature works best when fed a clean guitar signal, the HarmonyMan has a clean guitar input. If you want all of your pitch-shifted parts to have distorted tone, distortion send and return jacks allow you to apply distortion to the signal before the pitch is shifted but after it is processed by musIQ. The sidechain input and thru jacks let your rhythm guitarist control the musIQ feature, allowing you to play harmonized leads that follow the rhythm guitarist's chord changes without changing the rhythm guitar's pitch.

Other features include a program-

Memorize the circle of fifths by gazing upon the groovy Harmony Key display.



**DIGITECH HARMONYMAN INTELLIGENT PITCH SHIFTER**

**LIST PRICE:** \$449.95

**MANUFACTURER:**

DigiTech, digitech.com

**CONTROLS:** Voice 1

select, Voice 2 select,

musIQ switch, store

switch, mix control

**FOOTSWITCHES:**

Harmony on/off and

tuner (hold), memory

select and key set (hold)

**INPUTS:** Clean input,

sidechain input, distor-

tion send and return

**OUTPUTS:** Sidechain

thru, left (mono), right

**OTHER:** AC adaptor

input, Harmony Key

display, chromatic tuner,

four memory locations,

alphanumeric voicing

display

musIQ figures out the proper key and scale to complement your chord progression.



mable mix knob that lets you adjust the balance between the original guitar part and the harmonized parts, mono/stereo outputs and true analog bypass.

## PERFORMANCE

**WHILE THE HARMONYMAN** is very easy to use, it won't instantly turn you into Brian May, the Allman Brothers, Thin Lizzy or Iron Maiden unless you've already set up the proper pitch-shifting intervals. You'll still need to have a general idea of what type of harmonies you want to use before you take the HarmonyMan onstage, but once you've done that, it's smooth sailing (or jamming) the rest of the way.

The musIQ feature works exceptionally well for solo guitarists, but it's absolutely mind blowing when you have a rhythm guitarist plug into the sidechain input. The rhythm guitarist can venture into uncharted chordal territory and the HarmonyMan will keep up faster than Dickie Betts and Duane Allman could ever have dreamed of.

The sound quality of the pitch-shifting effects is first class, and the effect's tracking is exceptionally fast and accurate. Octave-up shifts still possess a bit of that artificially trebly, chipmunk shimmer, but the tone is smooth, with none of the grainy warble common to lesser pitch shifters. The octave-down shifts are especially impressive, tracking tightly to even the fastest lines and sounding almost identical to a bass guitar with a rich, full roundness and warmth.

About the only features this pedal is missing are separate outputs for each harmony part and the original guitar signal. When using the stereo outputs, the harmonized signals are panned hard right and left with the original signal panned to the middle, but it would have been nice to have separate outputs for each so each part could be processed with separate effects or sent to different amps.

## THE BOTTOM LINE

**THE HARMONYMAN** pedal takes a lot of the headache and guesswork out of using an intelligent pitch shifter. You no longer need to be a music theory and programming expert to create great-sounding three-part harmonies on the fly—the HarmonyMan does it for you. ●

| PRO                                                                        | CON                               |
|----------------------------------------------------------------------------|-----------------------------------|
| musIQ DETECTS PROPER KEY AND SCALE; FOUR MEMORY LOCATIONS; EXCELLENT SOUND | NO SEPARATE OUTPUTS FOR EACH PART |



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# MOUTHING OFF

**Rocktron Banshee 2 Amplified Talk Box**

**ON  
DISC**

BY ERIC KIRKLAND

**W**HILE THE WAH PEDAL is a great way to add vocal-like inflections to your guitar work, only a talk box can put your guitar signal where your mouth is. Used by artists like Peter Frampton, Joe Walsh, Aerosmith, Metallica and Disturbed, talk boxes have traditionally required that guitarists either modify their amp or devote a second amp entirely to the talk box in order to switch between direct and effected signals. Rocktron effectively changed all that with the original Banshee talk box, which featured its own built-in preamp, amplifier and horn driver. Now the Banshee 2 talk box adds new features that have never before been built into a production talk box.

## FEATURES

THE BANSHEE 2 FEATURES a vertical-firing horn driver that sends your guitar's sound through a six-foot vinyl tube that you attach to a mic stand, with the end of the tube placed at mouth level. Put the tube in your maw and start mouthing off. Your microphone picks up the sounds emanating from your mouth, and the rest is oral history.

The Banshee 2's gain, tone and output controls give the user unprecedented control over the talk box's distortion, treble intensity and airflow. There's also a mute button that makes silencing the Banshee quick and easy.

But the Banshee 2's coolest feature by far is its effect loop, which lets you add effects to the talk box's signal

path, to your guitar's signal or to both simultaneously. The Banshee's amplifier and preamp are also powerful enough to make the unit a stand-alone practice amp, and a separate output is provided so you can send the Rocktron's British-style tone to an extension cab.

## PERFORMANCE

I WAS IMPRESSED BOTH WITH the Banshee 2's ease of use and its neutral tone—it did not color my original signal in the least. The talk box itself sounds great and is very powerful, which makes it easy to achieve the effect without getting right on top of the mic. Of course,



the onboard effect loop inspires players to think beyond the effect's traditional applications. For instance, I used a flanger with the talk box to vocally effect classic Van Halen lines and created haunting organ-like layers on Malmsteen licks with a chorus and reverb. Anyone looking for

**ROCKTRON BANSHEE 2  
AMPLIFIED TALK BOX**

**PRICE:** \$359.00  
**MANUFACTURER:** Rocktron, A Division of GHS Corporation, rocktron.com  
**CONTROLS & FEATURES:** Gain, tone, output, output mute, effect loop, extension speaker output  
**CONNECTIONS:** Mono in, mono out

The control set lets users dial in the exact tone, gain level and intensity their style and rig requires.

The effect loop makes it possible to mix effects with the talk box effect for unprecedented tones and sounds.

inspiring new sounds will find a wealth of possibilities here.

## THE BOTTOM LINE

ROCKTRON'S BANSHEE 2 is a flexible and well-executed expansion of the classic talk box effect. Its numerous controls make it highly adaptable to any musical rig or style, and the effect loop opens a door to an imaginative new set of possibilities. The Banshee 2 takes the talk box out of the realm of novelty and makes it functional, so much so that it could become the centerpiece of your rig. ★

| PRO                               | CON                                               |
|-----------------------------------|---------------------------------------------------|
| HAS AN EFFECT LOOP; SIMPLE TO USE | A FOOTSWITCHABLE EFFECT LOOP WOULD BE EVEN BETTER |

## NEW EQ

WHAT'S NEW & COOL

### CARR RALEIGH AMP

IN HONOR TO the funky practice amps of the late fifties and early Sixties, Carr created the Raleigh, a three-watt practice/studio amp designed to deliver both pristine clean and heavily overdriven tones at usable volumes. The Raleigh features an Eminence U1F buddy hemp cone 10-inch speaker, a tube complement of two 12AX7s and one 6L6, controls for volume, tone and master volume and a clean/overdrive toggle. Options include two-tone covering and figured maple front panels. List Prices: \$1,250.00; two-tone covering, \$1,350.00; figured maple front panels, \$1,500.00 Carr Amplifiers, carramps.com



### JENSEN ELECTRIC LIGHTNING SPEAKER

THE 12-INCH Electric Lightning is the latest addition to the Jensen Jet Series of speakers. The Electric Lightning's tone is straightforward and powerful, with fat lows, throaty mids and crisp, bright highs. Designed for loud in-your-face applications, the speaker can handle the heaviest of playing styles. In addition to this new release, the Jensen Jet Series includes the alnico Blackbird speaker in 10- and 12-inch diameters and the recently released 12-inch Tornado, a lightweight neodymium speaker with articulate sound. List Price: Electric Lightning 12-inch, \$153.00 Jensen Musical Instrument Speakers, jensentone.com



## BUZZ BIN NEW, HIP AND UNDER THE RADAR

## NONE MORE PITCH-BLACK

**Korg PB-02 Pitchblack+ chromatic tuner**

**GUITAR TUNERS** USED to be simple accessories that did little more than indicate pitch with a small needle or a few dim lights. Today's tuners are purpose-built high-tech tools with a list of features and operations to satisfy any guitar-tuning chore. Korg designed

the new Pitchblack+ to be the ultimate pedal-style tuner. It's accurate to within +/- 0.1 cents and built into a tough, black die-cast aluminum chassis. Two guitars can be connected at one time through the two inputs. One switch engages the unit and the other selects the input. You can choose

from a range of temperaments or program up to five of your own and specify them to each input. The Pitchblack+ is true bypass and powered by a standard nine-volt battery or adaptor. And with six appealing and uniquely useful display modes, this is one of the best



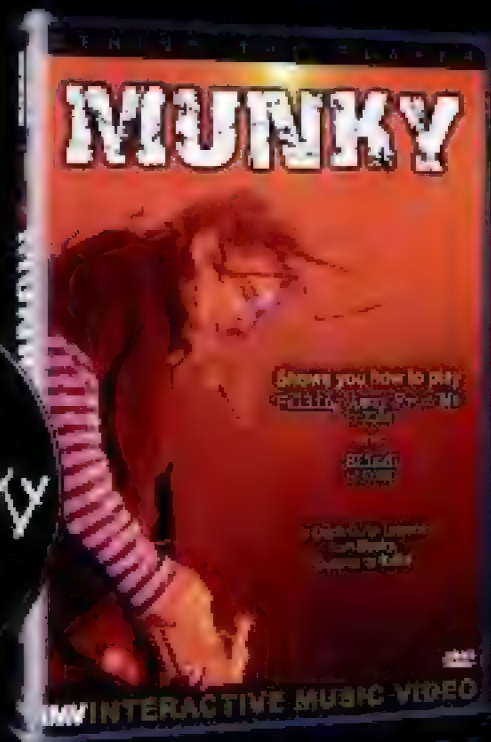
visual displays yet in a tuner. Its sexy looks, smooth operation and presentation actually make tuning fun. —Eric Kirkland

**KORG PB-02  
PITCHBLACK+ CHROMATIC  
TUNER PEDAL**

**LIST PRICE:** \$200.00  
**MANUFACTURER:** Korg USA, Inc., korg.com



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## DVD INSIDE

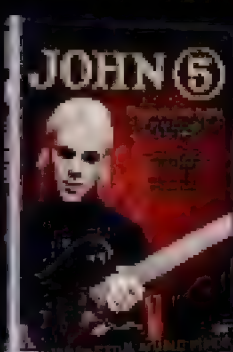
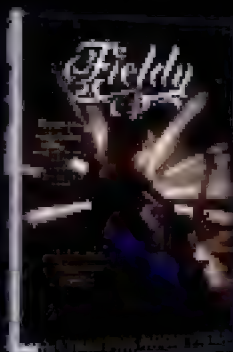
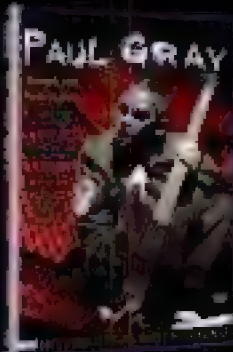
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- ✗ **LESSONS:** Munky gives in-depth lessons for how to play two tracks
- ✗ **JAM SESSIONS:** Munky jams the songs with Korn drummer Ray Luzier
- ✗ **VIDEO TAB** shows exactly how Munky plays his parts in the tracks

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 ROBBIE MERRILL teaching **GODSMACK**  
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# GOTHAM GRUNGE

## Coffin Case Bat Fuzz pedal

ON  
DISC

BY CHRIS GILL

**C**OFFIN CASE IS known for its coffin-shaped guitar cases and the lovely Coffin Girls, the company recently expanded its horizons with the casket-shaped Blood Drive distortion pedal. With the introduction of the limited-edition Bat Fuzz pedal, Coffin Case has produced perhaps the coolest-sounding—and certainly coolest-looking—fuzz pedal ever made.

### FEATURES

**IF YOU DIG THE LOOK** of this vintage Batman-logo-shaped box, you've probably already whipped out your credit card. Fortunately, Coffin Case enclosed an impressive fuzz-distortion circuit inside, so the Bat Fuzz sounds as bitchin' as it looks. Its features are very basic, consisting of just volume and fuzz controls that allow you to adjust the overall volume and the intensity of the fuzz effect. An AC adaptor jack is conveniently located on the bat's head. But the coolest feature is the pair of red

LED bat "eyes" that light up when the effect is engaged.

This supersized pedal may not fit on the average prefab pedal board, but the metal housing is very solid, sturdy and heavy, so you don't need to worry that it will fly across the stage while you do the Batusi or get crushed when some joker does the monster mosh on it.



### COFFIN CASE BAT FUZZ

**LIST PRICE:** \$399.00  
**MANUFACTURER:** Coffin Case, coffincase.com  
**CONTROLS:** Volume and fuzz  
**FOOTSWITCH:** On/off, with red LED "bat-eye" status indicators  
**CONNECTIONS:** Input, output, AC power adaptor input

The AC jack is hidden in the bat's head.

### PERFORMANCE

**PRODUCING VICIOUS SQUARE-WAVE** distortion, the Bat Fuzz creates a true fuzz effect but without the sputter and ear-splitting treble that many basic fuzz circuits can produce. Its tone is big and beefy, almost like a bass boost. In fact, this pedal sounds as good with a bass as it does with a standard six-string.

Like most true fuzz effects, the Bat Fuzz works best on single-note lines, riffs and solos. Any combination of notes beyond root-fifth dyads turn to mush, although you can use the bleating oscillation as a sound effect unto itself.

### THE BOTTOM LINE

**WITH PRODUCTION LIMITED** to only a few hundred hand-signed units, the Bat Fuzz is an instant collectible. Although it's expensive, it's also a must-have for true connoisseurs of fuzz. ★

| PRO                                                                    | CON                                               |
|------------------------------------------------------------------------|---------------------------------------------------|
| COOL LIMITED-EDITION DESIGN; BIG BASSY TONE; BULLET-PROOF CONSTRUCTION | EXPENSIVE; OVERSIZED CASE MAY NOT FIT PEDAL BOARD |

# ANGER MANAGEMENT

## Visual Sound Angry Fuzz pedal

ON  
DISC

BY CHRIS GILL

**T**HERE ARE MANY things to be angry about these days—job loss, the rising price of gas and food, underage Chinese gymnasts, to name a few—but your fuzz pedal shouldn't be one of them. Visual Sound understands, so it has introduced the Angry Fuzz, which expresses all of your pent-up rage while you play away with a Joker-like smile on your face. The pedal summons up a wide variety of furious fuzz tones, including octave-up and octave-down overtones, and its simple control layout allows you to duplicate the madness every time.

### FEATURES

**THE PEDAL HAS** three level controls—volume, fuzz and "Anger"—a bright switch and an effect on/off LED. The die-cast aluminum housing is extremely tough, and the ultra-heavy-duty on/off footswitch is tested to endure more than 10 million clicks without failure.

The volume control lets you match

bypass and processed tones or dial in a significant amount of boost, and the fuzz level has a colorful fuzz-tone palette that ranges from a subtle sizzle to full-on ripped-speaker terror. The Anger control allows you to mix in varying degrees of octave-up overtones, from a nuanced hint to squeal-like-a-pig delight. If you prefer fuzz with the character of liquid sludge, leave the bright switch disengaged, but if you want tone that cuts like a switchblade scalpel, let 'er rip.

### PERFORMANCE

**THE ANGRY FUZZ** delivers more amusing character than two decades of Marvel Comics. The fuzz effect has a satisfying square-wave fuzz splatter, but it refuses to fart out even when you play obscure jazz chords. When you add in the An-

The heavy-duty footswitch is guaranteed for more than 10 million stomps.



### VISUAL SOUND ANGRY FUZZ

**LIST PRICE:** \$207.00  
**MANUFACTURER:** Visual Sound, visualsound.net  
**CONTROLS:** Volume, fuzz, Anger, bright switch  
**FOOTSWITCH:** On/off, with red LED status indicator  
**CONNECTIONS:** Input, output, AC power adaptor input

ger control's octave effects, the tone takes on a sharp presence that's ideal for solos, and when you strum chords wonderfully bizarre octave-down overtones start to emerge. Experiment with volume, tone and pickup settings (this pedal is a wonderful match with a Strat), and outrageous and wonderful overtones begin to shine through.

### THE BOTTOM LINE

**THE VISUAL SOUND Angry Fuzz** has hulking fuzz tone that you will absolutely love. It sounds similar to the vintage Ampeg Scrambler, but its rock-solid performance will give you one less reason to get stomping mad. ★

| PRO                                                                      | CON  |
|--------------------------------------------------------------------------|------|
| VAST PALETTE OF FUZZ AND OCTAVE TONES; BRIGHT SWITCH; DURABLE FOOTSWITCH | NONE |

The Anger control dials in vicious octave-up overtones.

The bright switch lets you create liquid mud and searing sizzle.



## THE BEST JUST GOT BETTER!

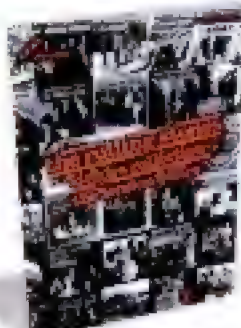


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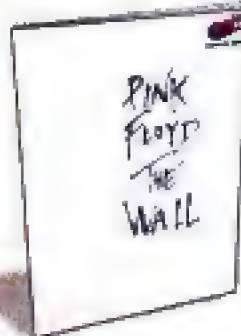
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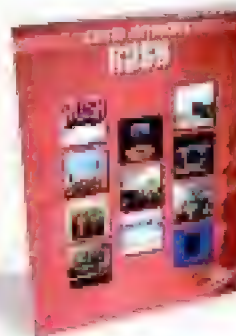
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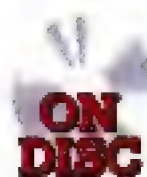
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# SLICE OF LIVE

**Boss SL-20 Slicer Audio Pattern Processor**



BY CHRIS GILL

**W**HILE MANY STOMP BOX builders continue to concoct every conceivable variation of distortion, tremolo, wah, delay, chorus, flanger and pitch-shifting effects, the new frontier for exploration is sequenced effects. A distant and more highly evolved cousin of tremolo and gating, sequenced effects cut an input signal into individual parts over a specific interval of time while they apply controlled, but varying, processing to each part. The processing usually involves some sort of filtering, and the individual parts can be spaced out at regular, consistent intervals or arranged in rhythmic patterns.

The Boss SL-20 Slicer Audio Pattern Processor joins a growing selection of sequence-based effects like the AdrenaLinn III, Moogerfooger MuRF and the Z.Vex Seek Wah, Seek Trem and Ringtone pedals, but it also offers its own unique take on sequencing effects. While similar effects have been available for a while as software plug-ins and on keyboards and DJ mixers, the Boss SL-20 is packaged in Boss's familiar twin-pedal format, which makes it a powerful but user-friendly effect for gigging guitarists.



**BOSS SL-20 SLICER AUDIO PATTERN PROCESSOR**

**LIST PRICE:** \$299.50

**MANUFACTURER:** Boss, [bossus.com](http://bossus.com)

**CONTROLS:** Effect level, direct level, output mode switch, attack, duty (duration), bank, pattern, tempo, pedal mode switch

**FOOTSWITCHES:** On/off (also loop record start/stop), tap tempo

**INPUTS:** Right and left/(mono)

**OUTPUTS:** Right and left/(mono)

**OTHER:** MIDI input, expression pedal input, DC input, operates on six AA batteries

The seven output mode selections include two trippy 3D effects.

## FEATURES

THE SEVEN KNOBS, TWO BUTTONS and 13 LEDs make the pedal look complicated, but its operation and functions are surprisingly simple. Individual direct- and effect-level controls let you dial in the perfect balance between your dry guitar sound and the processed signal. An output mode button lets you scroll through various output settings: Mono, Fixed Stereo, Random Panning, Ping-Pong, Auto (a smooth panning effect), 3D Cross and 3D Panner. Attack and duty knobs control the volume level of the processed signal's attack and the duration of each sliced segment. Bank and pattern knobs offer 50 pattern variations to choose from, and the pedal mode switch lets you select Latch (normal on/off pedal) or Momentary (effect is on only when the pedal is held down) operation. The tempo knob adjusts the tempo from 30 to 250bpm, and it is surrounded by an alternating red/green LED that indicates quarter-note beats.

Jacks include stereo inputs and outputs, a MIDI input for syncing the SL-20 to an external MIDI clock source, such as a sequencer or drum machine, and an input for an optional expression

pedal that you can use to control effect, direct or output levels or attack or duty settings. In addition to turning the effect on and off, the left-side footswitch also operates as a loop record on/off switch in Latch mode, allowing you to record loops up to 40 seconds long. The right-side footswitch is a tap-tempo pedal.

## PERFORMANCE

THE SL-20 SLICER IS AN instant groove generator that should provide most guitarists with hours of creative inspiration. The 50 patterns range from straightforward eighth- and 16th-note patterns with subtle dynamic variations to complex polyrhythmic grooves that generate harmonic counter lines and riffs when you select one of the 20 harmonic settings. If you love jamming along with dotted-eighth-note delay patterns, the SL-20's rhythmic patterns and loop recording capabilities offer even greater creative possibilities that will expand your songwriting horizons.

To engage the loop recording function, hold down the start/stop footswitch for two seconds until the record LED stays lit. You basically get one chance to get the loop right on the fly or else you have to start the process all over again. You cannot store a loop in advance and recall it at any time, and you can't change the tempo of a loop once it's recorded.

Although the Slicer sounds great in mono, it truly shines when you use the

The LEDs surrounding the tempo button display quarter notes in red (downbeat) and green (beats two through four).

stereo outputs. The 3D effects create wonderful moody psychedelic textures that ambient guitarists will absolutely love. The effect sounds best when you place standard effects like distortion and compression in front of it and place time-based and modulation effects like reverb and phase shifting behind it in the signal chain.

## THE BOTTOM LINE

THE BOSS SL-20 SLICER is not a novelty effect that you'll use only occasionally but rather the type of effect that can inspire several albums worth of songs. It's an obvious choice for ambient and experimental-minded guitarists, but it's also a great effect for anyone who wants to add a strong, unique rhythmic element to their music. ★

| PRO                                                                     | CON                  |
|-------------------------------------------------------------------------|----------------------|
| FIFTY RHYTHMIC SLICE PATTERNS; 40-SECOND LOOP RECORD; 3D STEREO EFFECTS | LOOPS CAN'T BE SAVED |



Hold down the on/off switch to engage the loop-record function (up to 40 seconds of recording).



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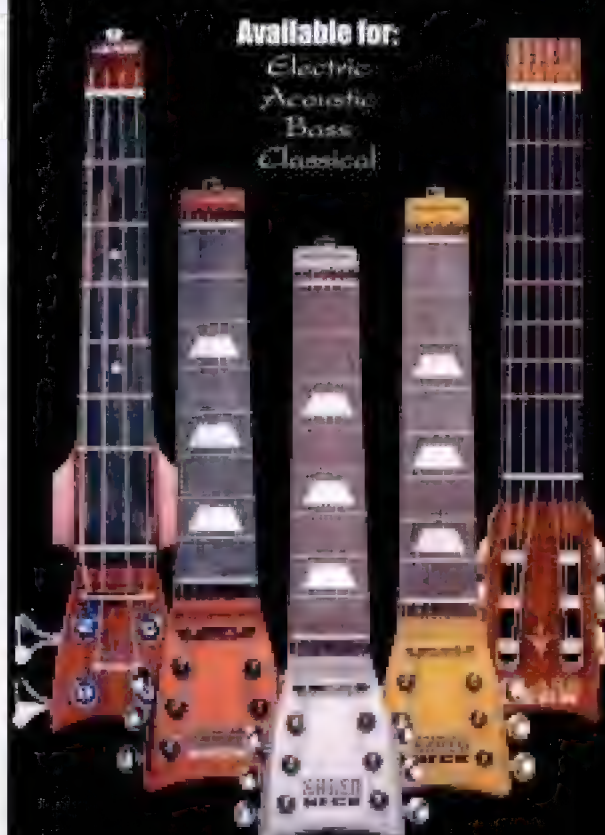
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# FUZZY BOTTOM

**MXR M182 El Grande bass fuzz pedal**

**ON  
DISC**

**BY ED FRIEDLAND**

**I**N THE REALM OF THE UNSUBTLE, there are few things that rival the sound of fuzz bass: jackhammers gnawing through concrete, copulating hippopotami, an Andy Dick punchline, perhaps, but none of them are quite as much fun (unless you happen to be a male hippo). Fuzz bass was created accidentally during a 1960 Nashville recording session for the Marty Robbins hit "Don't Worry 'Bout Me" when a faulty amplifier gave Grady Martin's six-string bass a gnarling, buzzing sound. In due course, bass fuzz pedals arrived on the market, allowing players everywhere to create that "velvet chainsaw" tone. Unfortunately, they also caused their share of problems, including noise, extreme compression, microphonic tone and unpredictable behavior.

Now MXR has set out to correct these issues with the M182 El Grande, a bass fuzz pedal that captures the vibe of vintage high-gain fuzz with the reliability and quieter operation that modern technology provides.

## FEATURES

**THE EL GRANDE** COMES IN MXR's standard single-space metal box, which makes for an easy fit on an overcrowded pedal board. The unit is powered by a single nine-volt battery or an AC adaptor. As battery access requires undoing four screws, an adaptor is the sensible choice for those who want to avoid surprises at a gig.

Volume, tone and fuzz controls function as you might expect, but the addition of a Deep switch adds some new dimension by letting the El Grande deliver up to 15dB of boost or cut at two preset frequencies: 87Hz and 113Hz. An internal trim pot lets you select the amount of boost or cut.

Effect pedals are supposed to change your sound when you use them, but many stomp boxes introduce the dreaded tone-suck in the off position. MXR gave the El Grande the gift of true bypass, so your tone remains pure until you awaken the beast.

The Deep switch allows up to 15dB of boost or cut at 87 and 113Hz.

## PERFORMANCE

**FUZZ IS THE EASIEST WAY** to transform your bass into an atom smasher, and the El Grande certainly goes there. The gain is *muy caliente*, so to achieve a balance between your clean sound and the effect, you should keep the volume control set low; even at 12 o'clock, the effect level is a considerable leap. The tone control sweeps from dark buzz to snaggle-toothed tiger, but there are many useful tones to be had between the extremes. The fuzz knob controls the saturation. Its minimum setting gives up a stubby grind reminiscent of tube failure, but cranking it yields a thick broth of overtones. The Deep switch adds considerable balls. It's preset at the factory for 10dB of boost, but the ability to cut the deep frequency range has some benefits when combining multiple effects.

The El Grande is a brutal device, but it exhibits unique touch sensitivity. I found I could work the tone by varying finger pressure, almost like an envelope filter, and even in the most extreme settings the overtones blended harmoniously when I played power chords. The effect tends to obscure attack, but I found a way to fuzz out with impunity and still retain the straight edge of my bass: using a two-channel amp, I ran the fuzzed signal through the effect loop of one channel and blended it with the signal from the clean channel.

## THE BOTTOM LINE

**IF YOU'RE A FUZZ LOVER**, the El Grande will fulfill your desire for the

The Fuzz knob controls saturation from tube-like grind to thick and complex overtones.



### MXR M182 EL GRANDE BASS FUZZ PEDAL

**LIST PRICE:** \$165.00

**MANUFACTURER:**

Dunlop/MXR,

jimdunlop.com

**CONTROLS:** Volume, tone, fuzz, Deep switch, internal trim pot allows +/-15dB for Deep switch

gnarly drone of transistors melting, and it successfully avoids many of the issues of fuzz boxes past while adding some new tricks of its own. ★

| PRO                                                                               | CON                                    |
|-----------------------------------------------------------------------------------|----------------------------------------|
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# STEEL THESE FRETS

*Are stainless-steel frets as good—or as bad—as the hype? Matt Bruck delivers the hard truth.*

My guitar needs a refret, and I noticed some guitar companies have switched to stainless-steel frets for their durability. I want to know if it's true, as some claim, that stainless-steel frets produce brittle tone, wear strings down quicker and so on. I know they are more expensive, but are they worth it? Do they really last that much longer than nickel frets?

—Andrew Huang, Laguna Niguel, CA

I've had a fair amount of experience with stainless-steel frets in the past few years and think the negatives are overhyped. They do not wear down strings much faster than nickel frets, and while they have more pronounced mid and high frequencies, it's not nearly to the degree that critics claim.

They do require more work to install because the material is harder, and filing and shaping the fret take longer as a result. The advantage is that they look better and last at least twice as long as nickel and make bending very smooth. Are they worth the cost? Only you can determine that for yourself. But if you're still curious about stainless-steel frets after all you've heard, I think you should try them out. They might just be the right choice for you.

\*\*\*\*\*

Can you explain the differences between the many varieties of instrument cables and why there is such a

wide range of prices? What are some things I should consider when shopping for new cables for my rig?

—Dan, Issaquah, WA

Not all cables are created equal. They differ with respect to the quality of materials and construction and, more importantly, sound. While a lot of companies claim to have the finest cables, I've found no correlation between price and sound. If the cable sounds good to you, then it's the cable you should use, whether it's expensive or not.

There are many reasons why cables differ in tone. The number of wire strands in the cable's center conductor can have a large effect on the sound, and this varies greatly from cable to cable. Some cables use two center conductors to improve signal strength. The shielding used on the cable affects tone as well.

When I compare cables, I consider its impact on the overall tonal character of my guitar. Does it emphasize or lessen bass, mid-range or treble response? Does the guitar sound choked or like it has room to breathe?

The best way to choose a cable is to buy a few and do a shoot out.

Use the same guitar, amp and settings for all the cables you're testing, and try to compare cables of exact or similar length (longer cables tend to roll off more

high end). One of the cables you test is bound to sound better to you than the others.

Remember, too, that high-quality ends and solder connections are crucial

to reliability. A good-quality outer jacket is also important to the cable's long

life and consistency of tone under various performance conditions.

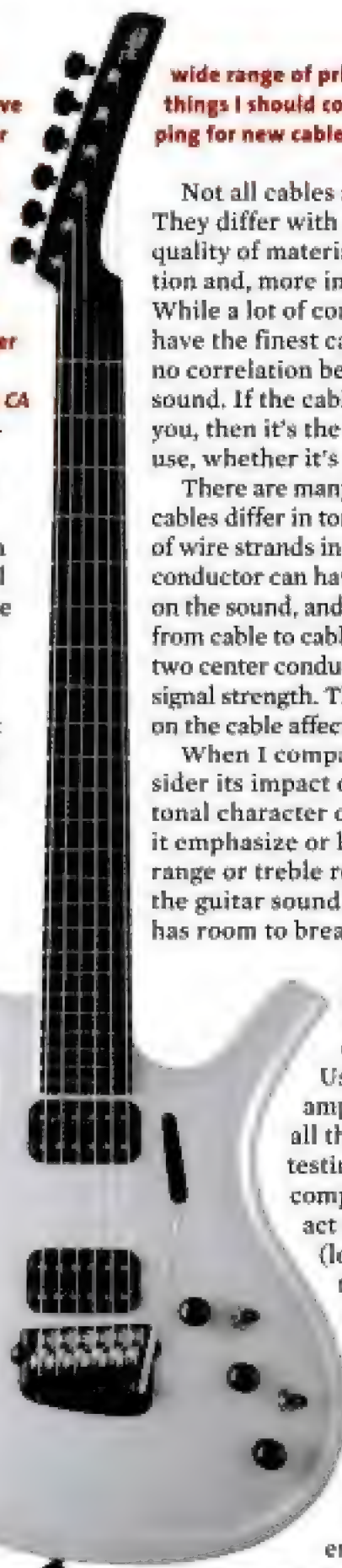
The bottom line is that the cable's price tag does not determine how good it will sound to you. For that matter, I would rather use a great-sounding cheap cable and replace it more often than purchase a durable high-priced cable that doesn't sound as good to me.

\*\*\*\*\*

I've got a Jackson Soloist guitar loaded with an EMG B1 in the bridge and an B5 in the neck. While I've enjoyed the dual-humbucking setup, I'd like to try something new, such as putting an EMG single-coil pickup in the neck position. I can't really justify the cost of a new guitar for this kind of setup, and I was wondering if there is some way to mount a single-coil in the slot routed for the humbucking neck pickup? Would I need a certain mounting ring, and would I have to do anything to the existing pickup cavity?

—Chuck Breedlove, Wichita Falls, TX

You're in luck. EMG actually makes single-coil pickups in humbucker housings: the EMG-H and the EMG H-A. The HA is best for the neck position, as it has a warm-sounding alnico magnet. You also might be interested in the EMG 89. The 89 is a humbucker that can go into a single-coil mode with the use of a push/pull pot. Best of all, these options would not require any special mounting rings, hardware or modifications to the pickup cavities. You can find out more about EMG pickups at [emginc.com](http://emginc.com).



The Parker Fly Deluxe: one example of an ax that has stainless-steel frets



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# HOW TO GET GREAT LIVE BASS TONE

## THE BOTTOM LINE

IS YOUR BASS RIG'S LIVE SOUND GETTING YOU DOWN? GW SHOWS YOU HOW TO ACHIEVE BASS-KICKING TONES ON ANY STAGE, IN ANY VENUE.

BY CHRIS GILL



**G**ETTING A GREAT LIVE BASS SOUND is a challenge both for beginners and seasoned pros. Gear and technique play a big role, as do room acoustics, sound reinforcement and the skills of your soundman. In this article, I explain how these facets work together and give you information and tips that can help you get the best sound possible no matter what music you play, what gear you use or what size venue you perform in.

### AMPLIFICATION

**NEXT TO YOUR BASS, YOUR AMP** is the most significant factor in your live sound. The type of amp you use (tube or solid-state) and its EQ system (graphic, parametric or shelving), output power, speaker configuration and cabinet design (front ported, rear ported or sealed) help determine what kind of sound you'll get when you hit the stage. Many working bassists own a variety of amps and cabs to ensure they'll have the right configuration for different types of performance and room sizes.

### POWER

**IN GENERAL, IT'S BETTER TO** have more power than you need. For most gigs involving drums and electric guitars, you'll want a minimum of 300 watts to amplify your bass without distortion (the bad kind). If you play hard rock, you may find you need 500 watts or more. Sure, you can get loud with your 150-watt combo, but the distortion you produce will rob you of low end, kill your tone and probably destroy your amp. Save the small combo for acoustic gigs and practicing.

Wattage usually indicates the lowest

speaker load the amp can handle—the lower the load (expressed in “ohms”), the higher the power output. For example, the Carvin B1500 is rated at 1,900 watts at two ohms, 1,250 watts at four ohms and 700 watts at eight ohms. Many stand-alone cabinets are rated at eight ohms; combining two eight-ohm cabs will drop the load to four ohms, and combining two fours will drop the load to two—just make sure your amp is designed to run at two ohms, as some are not.

### TYPES OF EQ

**BASS AMPS USE DIFFERENT** types of EQ, and many use more than one type. Each offers different options for sonic sculpting.

Shelving EQ is the type commonly found on bass and treble controls. All frequencies above or below a selected frequency are boosted or cut evenly. This makes it easy to affect global tone changes quickly, but it's not the most precise method for working with troubling frequency ranges. Some amps get around this by including additional EQ controls. For



example, the Ampeg SVT has shelving EQ for the lows and highs, a three-way switchable midrange frequency knob, and bass- and treble-boost toggle switches.

Graphic EQ is another variety. A graphic EQ allows you to boost and cut specific frequencies. Each frequency is controlled by its own slider: in the center position, the frequency passes unaffected; moving the slider up or down allows a variable boost or cut of, typically, 3 to 6dB. Trace Elliot amps are well known for their use of graphic EQ.

Another determining factor is the width of the "Q"—essentially the band of frequencies around the center frequency. A wide Q will affect more frequencies on either side of the center frequency to produce broader boosting or cutting, while a narrow Q will focus on fewer frequencies, allowing more precise control. Each has its benefits. The more sliders you have on a graphic EQ, the narrower the Q of each frequency.

Parametric EQ is the most precise form of tone adjustment found on amps. A true parametric EQ has controls to select frequency, Q width and the amount of boost or cut for the selected frequency or frequency range. This setup allows you to home in on a very specific frequency or open up the Q and use the EQ more as a global tone control. On bass amps you will typically find a semiparametric EQ, which uses frequency select and boost/cut controls; the Q is preset. SWR uses this type of EQ on many of its amps, such as the SM900, which has two channels of three-band semiparametric EQ that can be used separately or combined for a total of six bands, in addition to shelving EQ for bass and treble.

## AMPLIFIER TYPES

**TUBE AMPS ARE REVERED** for their vintage tone, creamy overdrive and natural compression. One example is the legendary Ampeg SVT, a 300-watt, all-tube design that remains a favorite for high-volume gigs. Its matching 8x10 sealed cab gives a punchy tone with less low-end extension, but with eight speakers in a box the size of a refrigerator, it has no shortage of bottom.

Solid-state amps are known for their clean, high-fidelity tone, fast response and reliability. Gallien-Krueger's solid-state amps have been a favorite of bassists for many years—

The all-tube Ampeg SVT-VR is a reissue of the company's legendary SVT bass amp, known for its great valve tone.



Graphic EQs are a common feature on Trace Elliot amps, as seen on this AH500-7 500-watt bass head.

their 800RB model has been a mainstay since the Eighties, though new higher-power models are now offered as well. The RB Series amps have a biamped design, which provides separate power amps for the low and high frequencies, delivering improved clarity and control in each range.

Fender's TB-1200 head combines two technologies by using a tube-driven preamp to feed a solid-state power supply. The amp also uses Fender's "passive tone stack" EQ system, in which the bass, mid and treble controls interact with one another to create a more vintage-like tone. The tube preamp/solid-state power amp design has become very popular with a wide range of amp manufacturers.

Digital, or "Class D," amps have become more prevalent in the past few years. By using a switch-mode power supply (SMPS) instead of a heavy power transformer, it is possible to build high-power amplifiers that weigh virtually nothing. The Genz Benz Shuttle 6.0 uses this digital technology to produce 600 watts (into four ohms) with a tube-driven preamp, at a total weight of three and a half pounds. The Shuttle uses shelving EQ for bass and treble, one band of semiparametric EQ for the mids, and bass boost, mid-cut and high-boost preset EQ filters for tone control.

## SPEAKERS

**BASS SPEAKERS COME IN ALL SIZES**, and each has its own unique character. While 10-, 12-, 15- and even 18-inch speakers are considered the norm for bass amplification, Phil Jones Bass has developed revolutionary cabinet designs around the use of multiple five-inch speakers, with some cabs sporting as many as 24. Smaller speakers react faster than larger speakers, and the PJB cabs are designed to have a fast response, natural-sounding highs

and plenty of speaker surface area to provide big bottom.

The 10-inch speaker has been popular for many years and can be found in single and multispeaker configurations. Its relatively quick response makes it well suited to faster playing styles like slap funk, but in the right cabinet it can provide plenty of low end.

Many players feel that 12-inch speakers represent an ideal middle ground—they respond quicker and have greater high end than a 15-inch and have more surface area and better lows than a 10-inch. The 15-inch speaker has a well-deserved reputation for warmth and bottom—its larger surface area makes it naturally suited to bass-heavy styles of playing like blues, reggae, country and roots/rock. But while they are still capable of articulating 16th-note rhythms, they are decidedly less crisp sounding.

Cabinets using an 18-inch speaker are less common these days, but they can still be found. Naturally, they have reduced high-frequency response, and for that reason they are often used in biamp setups as the dedicated low-range speaker. The biggest daddy on the market is undoubtedly the 21-inch speaker found in the Accugroove El Whappo Grande subwoofer. This massive driver was designed with the use of ultra-low tunings in mind.

## TWEETERS

**IN ADDITION TO THE SPEAKERS**, many modern bass cabs have tweeters or compression drivers (i.e., horns) designed for high-frequency reproduction. When slap funk became hot in the Eighties, companies like Eden and SWR began building full-range bass cabs to bring sparkling studio slap tone to the live scene.

Today, it's hard to find a bass cab that doesn't have a horn. Tweeters are piezo elements and tend to be used in smaller cabs, as they need a lot of power to compete with big speakers. A compression driver is actually a small speaker that is mounted to a horn-like structure. They are more power efficient and therefore balance better with larger speaker configurations at high volume. Tweeters and compression drivers add significant presence but can become a bit harsh if used with fuzz or overdrive. However, most cabs with tweeters or compression drivers have an attenuator or switch to turn them off.

## CABINET TYPES

**THE CABINET ITSELF PLAYS** a huge part in determining your sound. The size of the box and its materials, construction and porting







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# HOW TO GET GREAT LIVE BASS TONE

each play a significant role. Generally speaking, a good speaker cabinet needs to be very stiff so that the box itself does not absorb sound vibrations. Mesa Engineering uses 11-ply, void-free, marine-grade Baltic birch plywood for its cabs, along with rigid internal bracing to assure the cabinets direct the sound forward, toward the audience.

Ports on a cabinet affect how the sound emanates from the box and the way the cabinet reacts in an acoustic environment. A port acts as a vent for the sound that builds up inside the cab from the back of the speaker and greatly improves the speaker's efficiency. Front-ported cabs throw the sound forward and if located on the bottom will also activate the floor. Some cabs are rear ported, which makes placement near the back wall a factor: the closer the port is to a wall, the boomier the tone. This can work to your advantage with a small cab.

As mentioned earlier, a sealed cabinet will produce a tighter bottom end, with less low-frequency extension. On a huge cab like an SVT, it makes sense to use a sealed design, as the cabinet produces plenty of bottom end without porting.

## WORKING THE ROOM

**IF YOU HAVE ONE RIG**, how do you make it work in a variety of settings? A few common-sense strategies will help you understand how to make the best of your circumstances.

**Soundman 101** Make nice with the sound

guy. Chat him up, buy him a beer (but not too many). He'll work harder for you. Most soundmen will put you through a direct box (DI). While you may prefer to send him your EQ'd signal, your stage sound may not be the best thing for him to work with in the PA. If you use effects, send him a line out of your amp (pre-eq if possible).

**Room Dynamics** To get a great live sound, you'll need to work with the room you're playing in. If your bass is going through the house PA, your amp is strictly there as your monitor. On big stages, your bass may even be in the monitor mix as well. In these situations, playing at moderate levels will produce the best results.

If you have to cover the room with your rig, you'll have to play louder, but this can be problematic. Loud low frequencies create a masking effect: the lows take up so much sonic space that you can't hear the mids and highs; turning up those frequencies just makes the bass overpowering. A better idea is to cut the lows and and raise the volume. This will work for many rooms. Remember that a tone that works in a live mix may sound ugly to you by itself, but in the room with the rest of the band, it will get you heard.

**Stage Dynamics** Putting your cabinet on the floor couples it to the room, causing the room's resonant frequency peaks to heighten those frequencies as they emanate

from your cabinet. It's not an ideal situation. For that matter, hollow stages can be a bassist's nightmare—the entire stage becomes an extension of your cab, creating muddy lows. The best solution is to get the cab off the floor. Better still, placing it on a decoupling device, such as an Auralex GRAMMA foam pad can make a big difference and clear up the low end. If your cabinet is ported near the bottom, flipping it upside down will reduce floor-level frequency interactions and clear up low-end response.

If you have a small amp, it's possible to use the room and stage to your advantage. Setting a small amp on a hollow stage can improve the low end. Likewise, placing it near the back wall or in a corner will make the walls act like part of your speaker cab. If you have a rear-ported cab, place it at least six to eight inches from the wall to allow the port to work properly.

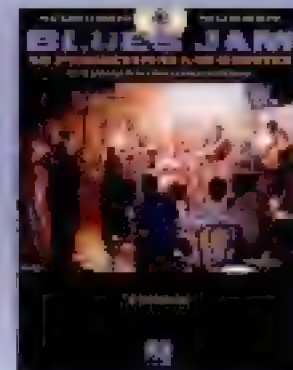
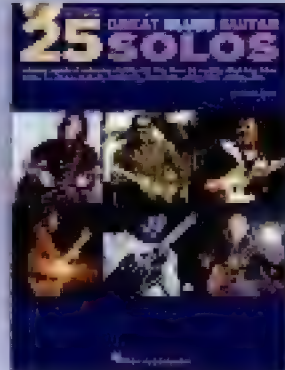
## BOTTOM'S UP

Getting a great live sound requires understanding what type of gear works best for the situation, knowing how to use it to produce the desired results and being willing to do what is necessary in the room to help the overall sound. It will often require you to put aside your own personal gratification and even work opposite of what you might think is right and develop a more global way of listening to the music. The results will make you and your band sound your best. 🌟

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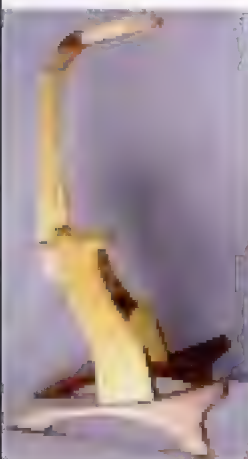
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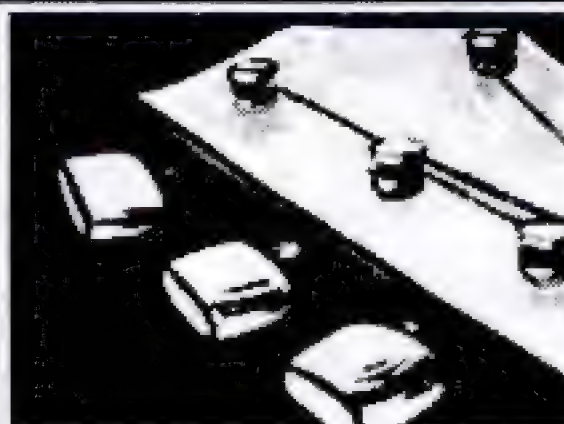
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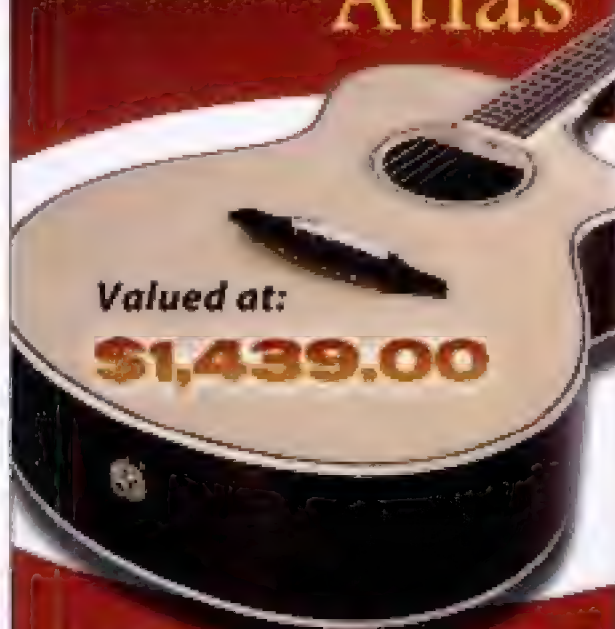
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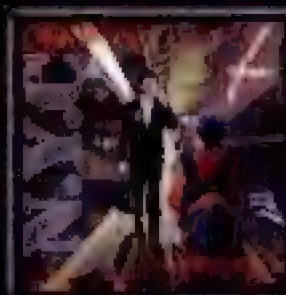
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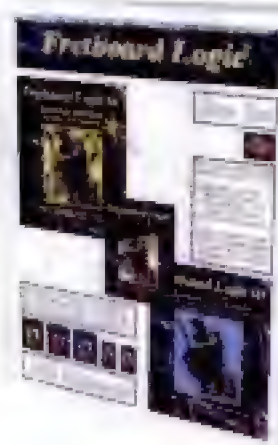
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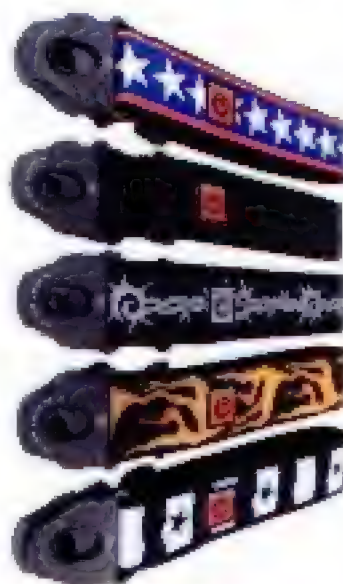
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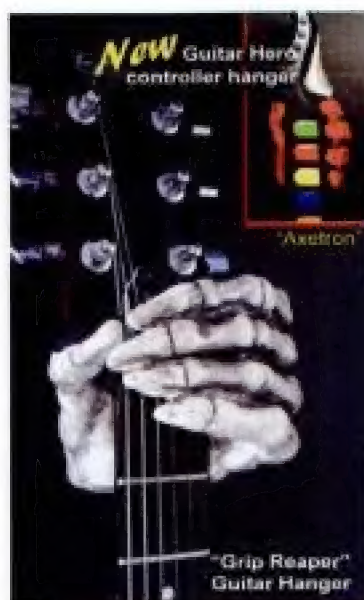
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## MONEY MANAGER

*Escape the Fate's Bryan "Monte" Money tells how he replaced a second guitarist with a pedal and an amp.*

By NICK BOWCOTT

**>>DESIGN PHILOSOPHY** Escape the Fate were a five-piece act with two guitar players. But when rhythm guitarist Omar Espinosa left in the middle of a tour, the post-hardcore group decided to stick it out as a four-piece. "We think it sounds better," says Bryan "Monte" Money, the band's remaining guitar player. To make up for the absence of a second guitarist, Money uses two Bogner-driven half stacks, a Shiva and an Uberschall, each played on either side of the drum riser. "I split my signal

to both amps with a Boss Super Shifter pedal, which I also use for lead harmonies," he explains.

Money's dual-amp setup has its advantages. "I get a lot of low end from the Uberschall, and then I like to cut back the gain on the Shiva so I get a nice, crisp, bright tone from it. The two blend really well together and give me a nice big sound."

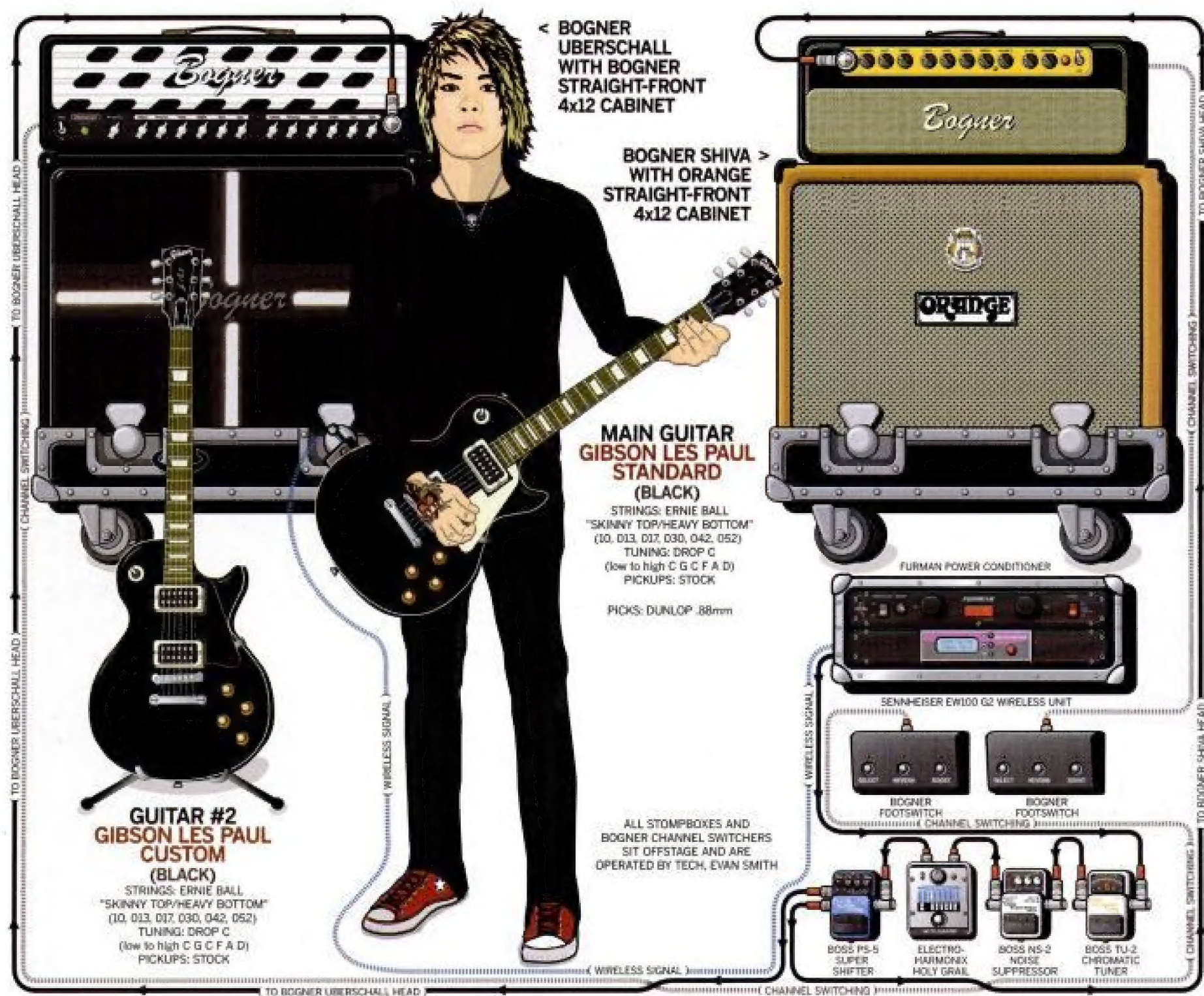
**>>CONTROL ISSUES** "All of my pedal stomping and channel changes are done by my guitar tech, Evan Smith," Money says. "I don't have to step on anything. I just play, which is great because it

means I can run all over the stage and not have to worry about being in a certain place at a certain time to switch something on or off."

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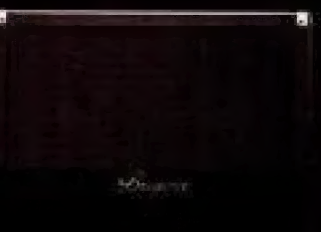
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